

SEVEN DAYS

GUY GETAWAYS

Visiting VT men caves
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OUT ON A LIMB

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Bill deVos is a tree senior

HAPPY HEARTHS

PAGE 34

Kitchen renovations to dine for

SOIL CHANGES

PAGE 36

Rain gardens prevent pollution



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6/1

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EDUAR
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WEDNESDAY
6/2

FLYNN STAGE 10 PM

DAVE DOUGLAS
QUINTET

THURSDAY
6/4

FLYNN STAGE 10 PM

SATURN PEOPLE'S
SOUND COLLECTIVE

WEDNESDAY
6/5

FLYNN STAGE 10 PM

THE
FRINGE

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6/1

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David McGraw (2009), The Christian Scientist, Boston, MA: Harvard University Press (2009).

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COMPILED BY COURTNEY COFF

1 SATURDAY 11 AQUATIC ADVENTURES

Boating, surfing, and extreme sports and everything in between at the **East Portland Film Festival**. Fans of water sports, seven-film festival, canoeing, kayaking, and whatever else Portlanders benefit the **Northwest Film of Cancer Trust**, which on the waterways of New York, Vermont, Quebec, New Hampshire, and Maine.

SEE CALENDAR LISTING ON PAGE 27

2 WEDNESDAY 08-SATURDAY 11 PAST & PRESENT

Chamber music lovers take note! In a series of local concerts, the all-female ensemble **Indivisible Consort** presents piano and woodwind selections from the baroque and classical eras through the 20th century. Highlights include works by Georg Philipp Telemann, Antonio Vivaldi, Giovanni Battista, and Cuban American composer, Paquito D'Rivera. Don't

SEE CALENDAR LISTING ON PAGE 52, 53, 55 AND 59



3 SATURDAY 11 Ethical Economics

Local women and conscious consumers converge in Burlington City Hall Park for the **World Fair Trade Day Celebration**, joining 100,000 people in more than 85 countries as they promote local justice for farmers in developing countries. Live drumming from Jody Kuku ensembles, workshops, crafts, and children's activities, while vendors serve sustainable fare.

SEE CALENDAR LISTING ON PAGE 27

4 SUNDAY 12 Pastoral Picture

Looking for a meditative way to spend Mother's Day? Head to Shelburne Museum's **Spring Foliage**, the annual opening day fest filled with walking tours at the grounds, 80 vendors on site, live painting demonstrations, gardening workshops, music performances and more. Kids get in on the fun with flower painting, a scavenger hunt, and a doll tea party.

SEE CALENDAR LISTING ON PAGE 28

5 SUNDAY 12 Shabby Chic

Scrambled shoppers kick off Vintage Inspired Lifestyle Marketplace's first outdoor flea market of the season with a **One week of painting and food** event. Artists, Jerome Foster and Haley Bishop collaborate on an 8-by-16-foot work of art, while visitors of vintage shops, goods, beer & the Children's Emergency Food Shelf.

SEE CALENDAR LISTING ON PAGE 28

6 FRIDAY 10 & SATURDAY 11 Feel the Beat

For two days, music and art come from every nook and cranny in downtown Reno. The third annual **Visions Weekend Festival** welcomes local regional and nationally known artists to the Green City where they bring equal parts talent and energy to spots such as the Monkey House, Resident, the Taplight Gallery and more.

SEE CALENDAR LISTING ON PAGE 29

7 ONGOING Visions of a Life

Allen Bryan had many adventures, one was founding the **Jefferson Gallery** by Ryan Memorial Gallery in 1984. As a tribute to what would be the artist's 100th birthday the venue exhibits "**Visions With Allen**," featuring more than 60 of his paintings completed in 20 countries over 60 years.

SEE ART LISTING ON PAGE 33

Thanks Mom.

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FAIR GAME OPEN SEASON ON VERMONT POLITICS BY PAUL HENTZ

Deal With It

When the legislature calls a quits in the coming days, most everybody in Montpelier will be ready to declare victory and go home.

Nice to know so then Gov. **PETER HUMPHREY**, who's spent the past four months locked in battle with fellow Democrats over how much money to raise, how to spend it and who should foot the bill?

That battle came to an end Tuesday afternoon when the second session joined House Speaker **DAVID SMITH** (D-Montpelier) and Senate President Pro Tem **JOHN CAMPBELL** (D-Windsor) in announcing a last-minute deal to break the logjam.

The new plan, spelled out during an impromptu press conference in the governor's ceremonial office, is to scrub the \$1.4 billion budget one last time, trim \$10 million from it and adjourn without raising taxes.

Except for that pesky income-tax-gallon gas tax hike they passed late last month.

The deal was greeted by a long overdue report state economists issued last Friday indicating higher-than-expected economic returns for 2012 that it was also motivated by the realization that the three agencies simply couldn't agree on which taxes to hike. With their thumbs pointing ever eastward, something had to give.

"Between the House and the Senate, they've now thought up every single last thing they can raise," Shanahan told reporters as recently as last Thursday. "You know, it's always tougher for this legislature to raise existing money and spend it more wisely than it is for them to turn to new taxes and say, 'Here, we're just going to dig into your pockets for more loot!'"

With an agreement reached, as it fair to say Vermont's fiscally conservative, two-party governor achieved victory out of the hands of a bunch of spend-thrift liberals who've never met a tax they didn't like!

Only if you forget the first three months of the legislative session.

See, long before Shanahan was again increasing next year's budget, he was for it. When he delivered his budget address back in January, he proposed spending \$17 million more on childcare subsidies and another \$17 million on a state of emergency program.

"The bottom line is he spent more in his budget proposal than anyone else did," recalls Lt. Gov. **ANDY WIRTH**, a Republican.

And while the governor achieved raising so-called "broad-based" taxes — such as those targeting alcohol, sales, rooms and meals — to pay for that spending, he certainly found other ways to raise the money.

Shanahan's targets? His proposal taking \$27 million from the Shared Income Tax Credit, which benefits some 44,000 low-income, working Vermonters. And he sought to impose \$17 million in taxes on those who buy "break open" gambling tickets at clubs and bars.

"His package had \$34 million worth of tax increases, basically as people who

have made political sense for an ambitious governor looking to shed the lefty baggage he picked up during the 2000 Democratic gubernatorial primary that it may well have cost him his biggest legislative priority this year: that \$17 million in childcare subsidies.

Secretary of Human Services **JOHN RAGAN**, who spent the session fighting for the subsidies, says he doesn't expect the legislature to provide more than a patina for the program — a result he calls "a disappointment." Because the subsidies were to be funded by cutting the popular EITC, Ragan says, "he got caught up in the tax debate."

Clearly both sides share the blame. While the legislature wouldn't consider raising the EITC, Shanahan wouldn't accept any other funding source.

"I think low-income kids and their families are the losers in this discussion, and I think that's too bad," Ragan says. "In the end, I don't think we're going to be making any significant improvements in the lives of low-income children."

There's no denying that's a major setback for Shanahan, who pitched the childcare expansion as the heart of his education-focused managerial agenda that the session meant all bad news for the governor's team.

While legislators have been cool to Shanahan's proposed tax hikes on Scotch tap cash benefits, they accepted enough of a compromise to let the governor claim at least a partial victory and so several loss-profile issues as his education agenda — such as providing free lunch to students already eligible for reduced-price meals — the legislature has been amenable.

Then there are the fair social and legal issues Shanahan singled out last November in priorities for the coming session: discriminating small amounts of marijuana, granting driving privileges to noncitizens, terminating childcare workers and letting terminally ill Vermonters end their own lives.

On those, Shanahan appeared to be betting 100 on this column went to press — with the first two crisscrossing toward passage and the last two looking dire.

"When the legislative session is over, there's going to be a lot of stuff where people say, 'Wow, we've gotten a lot more than people realized,'" says Shanahan's secretary of administration,

JOE SPANGLER.

In the end, Shanahan may be able to

LONG BEFORE SHANNAN
WAS AGAINST INCREASING
NEXT YEAR'S BUDGET,
HE WAS FOR IT.

gamble and the working poor" Smith and last week, noting that his own chamber proposed \$27 million and the Senate just \$10 million. "So it's hard for me to understand how the governor's package suggests no new taxes."

But Shanahan's budget proposal never made it out of the gate.

Sen. **OWEN MARRAS** (D-Grand Isle), a Shanahan ally and Vermont Senate co-sponsor, says that's because the governor failed to do his homework and neglected to court lawmakers before unveiling his budget. He blames the situation on former governor **JIM DOUGLAS** (D) failed attempt to privatize the Vermont Lottery back in 2006.

"It just is a fiasco," Marras says of the Douglas plan. "He threw it out there basically not knowing where it would land."

Two weeks after announcing the EITC cut, Shanahan doubled down by going after the welfare state — otherwise known as Vermont's Reach Up program. Antagonizing liberal legislators who packed the House chamber for his budget address, Shanahan paraphrased **RONALD REAGAN**, saying, "There is no better social program than a good-paying job."

Says Rep. **CHRIS DEBORD** (D-Warrenton), who heads the House Progressive Caucus: "There was an arrogance about his approach that perhaps set it off on the wrong foot if nothing else, it surprised people."

Shanahan's right-leaning rhetoric may

have his cake and eat it, too.

Whether by devious design or happy accident, he can take credit for his volume fight for expanded childcare subsidies—all while not spending a single dime! And with a deal in hand to avoid running mates, he'll surely take credit for that, too.

(Something tells me he won't go out of his way to mention those \$14 million in taxes he artfully jettisoned.)

So where does that leave South and Campbell?

POLITICS

Before Tuesday's deal, the dynamic duo seemed to be benefiting from their mutual disliking with the gas. Both earned accolades from their respective caucuses and the Democratic base for standing up to the governor on EITC.

Now that new taxes are off the table, will they and their caucuses breathe a sigh of relief—or will South and Campbell look like they got rolled by Stedman?

Probably a little bit of both.

Here's to their struggle with Stedman may have appeared to EITC advocates, the two can't erase the tough votes their caucuses cast in the lead-up to Tuesday's deal.

House members are on record opposing taxes on incomes and meals—and imposing the sales tax on everything from cigarettes to candy bars. Senate members, meanwhile, are on the hook for voting to raise taxes on audits television and bottled water—and capping mortgage interest deductions.

Don't think Republican opponents and conservative super PACs will forget about those votes—even if those votes never materialized.

And then there's the matter of polarizing Vermonters, who already piled about paying more for gas. Surely he won't glaze to Vermont Public Radio's live stream from the Storchesse, listening for news of a compromise. All he's been hearing during the last four months of legislative maneuvering and outside baseball is, "Tax, tax, tax."

"There are many folks out there who think all the taxes are already in effect," says Mozza, who also runs a general store in Calchester. "People come in and say, 'How much is the tax on bottled water?'"

Clearly this round of jousting is just a prelude of the fight to come over how to pay for Stedman's proposed single-payer health care plan.

"I think this should be a warning to the public at large about where they're willing to go," says **BARBARA ANTONIO**, founder of Vermonters for Health Care Freedom and former campaign manager for Shyamali's 2012 campaign, **AMERICA**

BOOK "It's clear they'll look at any tax that works."

Even South admits as much.

"We all put different ideas on the table," he said Tuesday after the deal was struck. "I think what you can say is we all decided that our ideas would wait for another day."

Media Notes

Two years after joining Vermont Public Radio, reporter **KIM CAMPESIA** is heading back to his native Boston to cover the higher education beat for WGBH.

"I accrued like a perfect fit, especially since I never learned anything in college the first time around," Campesia says playfully.

Campesia worked out of VPR's Calchester studio, editing Public Post, the station's online aggregator of local news, before joining its Storchesse bureau in January his last day in next Wednesday.

"He'll definitely be missed, because he brings great energy and a keen ear for storytelling to VPR," says news director **DAVID GREY**.

Campesia's not the only one signing off Vermont's airwaves.

STEWART, Storchesse's favorite left-leaning radio personality, will host his last morning show on WKVT-AM on Friday.

After seven years at the mic, West says he chose to switch gears simply because he's "gotten tired of talking."

For craight.

"I'm going to focus on where life goes and joy, where I feel more fully alive and where conflict is not such a seductive machine," he says.

That, he says, entails concentrating on songwriting and recording, while taking out a living fixing computers, as he did before joining WKVT. Luckily, who ever said nobody appreciates the media?

Camden State College announced Tuesday that class of '95 alumna and WLAH news anchor **SARAH PUGH** will deliver the school's 2012 commencement address later this month.

Caps off to them! ☺

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The Vermont Syrup Rush Is On, but Is Big Maple a Boon or a Bubble?

BY KATHYRIN FLAGG



AGRICULTURE

When Eric and Lauren Seckus got into the maple sugaring business five years ago, they went big. The couple invested \$14 million in a vacuum pump, reserve-cumulator machine and other equipment and tapped sugar maples across 1000 acres they own in Cambridge and Underhill.

At the time, maple syrup prices were at a record high of around \$6 a pound — double where they were a year prior — with a gallon fetching up to \$70. The timing seemed perfect.

"The rest of the economic world was just tanking," Seckus recalls. "Maple was making money and staying close to us."

Prices have softened a little since then, but Vermont today is experiencing a liquid gold rush nonetheless. Maple producers have tapped new technologies — such as those used by the Seckus — that allow them to collect more sap and cut down on the energy-intensive boiling process that turns it into syrup. As a result, entrepreneurs of all stripes are getting into the biz.

This spring, sugar makers across the "maple belt" — 17 states and Canadian provinces where maple products are produced — harvested what could turn out to be the largest crop of maple syrup in modern history. Vermont's official hard-sap harvest has been around 200, but

sugar makers estimate 2013 production will be triple what it was a decade ago. Vermont had 1.5 million taps in 2003; today it's up to 3.8 million.

U.S. Congressman Peter Welch thinks Vermont can go even bigger. His proposed, making \$800 million in federal funds available for maple research and marketing, to open state lands for tapping and to incentivize landowners to lease their woods for maple production. Welch also drafted a bill — much of which the U.S. Department of Agriculture has since adapted — that would streamline grants for sugar makers investing in more energy-efficient technology.

David Murrie says it's great to see more Vermonters making a living from a tradition once regarded as a labor-intensive backyard hobby.

"I've spent my whole life in this business, and in the early days, people knew it was foolish... to try to make a living sugaring," says Murrie, who owns Westport Mountain Farm in Johnson, a major buyer, packer and distributor of syrup. "Now there are dozens doing that."

But farmers and smaller maple producers warn about growing too large, too fast. Where once one saw Vermont's agricultural economy, others say a bubble waiting to burst.

"It's kind of rocky around here," says

Ed Benavente, who operates a small sugarhouse in Fletcher, in the heart of maple-rich Franklin County. "We're not making hundreds anymore, there's people making millions," he says. "And so soon as someone starts making a million dollars, the game is changed."

Gone are the metal sap buckets of yore. Bigger producers have switched to more industrial setups. Vacuum pumps suck sap through plastic tubes crisscrossing the woods — a process that can increase sap yield by 50 to 200 percent.

Once sap is back at the sugarhouse, reverse-osmosis, or RO, machines can remove up to 85 percent of the water from the sap, cutting down significantly on boiling time. It doesn't come cheap — the newest touch-screen RO machines can run as high as \$120,000 to \$250,000 — but ultimately makes sugaring more profitable and efficient on a large scale.

Murrie of Eastmont Mountain Farm wonders aloud if demand can keep up with the flood of new maple hitting the market. If it doesn't, a price drop would hurt his company and the more than 500 sugarhouses in Vermont, Maine, New York and Quebec whose syrup Murrie buys and packages. But he and his counterparts have reason to be optimistic. After a poor season in 2012, syrup producers were desperate to get their hands on this year's crop. And

they're paying around 42 to 44 a pound for it — on par with lower-producing years, in which syrup makers benefit from supply-and-demand economies to get top dollar for their product.

Maple boomers are confident they can grow the market for syrup, enticing international customers with what Murrie calls one of the "very few ethnic American foods." Perhaps more encouraging is the domestic market potential. Only 6 percent of Americans currently consume maple syrup, but syrup makers believe that more Americans want to ditch Aunt Jemima for the real deal, which sells for more than three times as much.

"Something like 60 percent of the syrup sold in the United States is artificial," notes Murrie. "We just have to convert those people who are using the fake to real maple."

But more maple syrup means more taps in trees — and that's not always good for forest health. Franklin County forester Nancy Peck cautions most maple producers manage their sugarbushes responsibly, which includes tap removal at the end of the season so the trees can heal. But less responsible maple producers may leave taps in at the following season, making the trees susceptible to infection.

In their aggression to "reclaim" maples to grow larger, some producers are also

thinning out secondary species from their forests, such as hemlock and birch. At its worst, this practice results in a maple monoculture that Patch says puts the forests at greater risk for disease or infection from invasive species.

"We're losing that capacity for resilience in our forests," says Patch. "For me, it's important for sugar makers to see that our forests are more than just sap."

Excessive tapping also lowers the value of trees for timber. Tapping causes a discolored line in the wood that can reduce a tree's value to that of pulp or firewood. "We're looking at the tree as a single commodity. How much sap can I get out of it?" says Paul Harwood, a "Dartmouth Scientist."

"The trees contribute a great deal more than that."

It's not just the trees that stand to be injured. Smaller sugaring operations worry that new producers could eat into their existing markets — or worse, tarnish the reputation of Vermont maple syrup by cutting corners in the superstore, Sam's Cutting IV, president of Dottie Farms in Newfane, and vice chairman of the Vermont Maple Syrup Makers Association, is nervous about producers who are "struggling in a so-so market" removing too much water during the reverse-osmosis process. That affects the taste of the syrup.

A few producers are asking their maples well beyond the traditional end of sugaring season and selling late-season syrup — called "huckle" syrup, after the trees begin to bud out — as a low-grade additive on the commodity market.

"Not all syrup is created equal," agrees Bennington, the Fletcher sugar maker. He sold his reverse-osmosis machine several years ago because he believed it reduced caramelization time in the pot and affected the depth of flavor. Bennington likes syrup to taste, saying regions have a lot to do with taste. But Bennington doesn't command a premium on the maple market, where bulk buyers pay more attention to color and density.

Bennington agrees it's a hobby to complement his consulting business and readily admits that, from a business perspective, he can't compete with bigger operations. "I'm making thousands off of this, and they're making millions, so who's smarter?" he asks.

Of course, making millions requires

a big up-front investment. Bennington says he's seen prices triple in recent years for land. "That's really only good for maple." He admits that some newcomers are overpaying for land, taps and equipment. Plus, he notes, any return on investment hangs on a strong market for maple syrup.

"People are going into it making 10,000 gallons of maple syrup in their first year without any idea of where they'll sell it, just assuming that the bulk buyers would take it," says Karen Hall, a sugar maker in Inverness. "The maple bubble may break someday."

A retired U.S. Postal Service employee, Hall sells sugaring equipment for Lender Exports and says his clientele is drastically different today than it was 30 years ago. Increasingly, he's

hearing from ambitious young people looking to make a living from maple and wealthy absentee owners who are sugaring as an investment. At a trade show last month, Hall was embarrassed by how many customers told him they planned to quit school jobs in government, hospitals and power companies — so they could sugar.

"They're all giving it up to make their living with maple," says Hall. Trade-show goers peppered Hall with novice questions about equipment. "They're jumping in before they do their homework," he concludes.

"I was that newcomer who didn't know what I was getting into," admits Bennington, who turned sugaring in search of a more profitable venture than the organic vegetable farm he and his wife started when they moved to Vermont in 2000. He was shocked by the difficulty of the work. He slept almost every night in the superstore for an week in March and April.

But looking back on five seasons of large-scale sugar making, Bennington says he's glad his family took the gamble. Relying on Mother Nature's sweet side is only business, but "we're made a very good return," he says, downplaying, "I wonder if we would have been smarter taking the money, investing it and buying a home on the beach."

Outlookers may have looked astounded at the Benningtons' "go big" approach in 2009 — but that's changing now, too. "Give it a few more years," Bennington says of the big maple trend. "and we'll be considered a mature operation." ☐

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Many "Prohibited Persons" Still Have Guns Because Cops Have Nowhere to Put Them

BY KEN PICARD

Kerith Flynn had only been Orleans County state's attorney a few weeks when he got a phone call from the Newport police on the morning of February 14, 1999. Shots had been fired in the downtown Home Health Building. Flynn rushed over, and not just because it was his job to do so: His wife was working there at the time.

The shooting didn't happen there, as it turned out. At 8:30 a.m., 24-year-old Abdulrah Moore Chibana walked into the office building next door and demanded to see his estranged wife, Carole. Because her coworkers knew Carole had a permanent restraining order against her husband, they immediately called 911.

Chibana smashed the door, pulled a gun from his jacket, fired his wife and put two bullets in her head. When a responding police officer came around the corner, he spotted the gun, then ducked for cover. A third shot rang out. Chibana had taken his own life.

Flynn knew both the victim and her assassin. The newly elected state's attorney was due in court that very morning for Chibana's sentencing, he had violated his probation on two prior domestic-abuse convictions. Under federal law, those convictions, as well as the restraining order, made him a "prohibited person" ineligible to possess a gun.

But federal agencies often lack the resources to enforce low-level gun offenses, and no Vermont law prohibits convicted felons from possessing firearms. Today, 14 years after father Carole Chibana's murder, Vermont has few safeguards in place to keep weapons out of the hands of dangerous domestic abusers.

"I'm not the only prosecutor who could tell you stories like that," says Flynn, now Vermont's commissioner of public safety. "This is at the heart of preventing our victims of domestic violence. I think it's an area where we can do better."

Flynn's introduction to his job as a prosecutor was chilling, but not all the homicides that occurred statewide that year, 14 were related to domestic violence, a rate typical for any given year. In fact, of Vermont's 225 adult homicide deaths between 1994 and 2012, 112 of them — or half — were domestic-violence-related.



More often than not, the murder weapon was a gun.

Swapping federal legislation enacted by Congress in 1994, banned assault weapons nationwide, but it also requires anyone convicted of domestic abuse as subject to a restraining order involving a domestic partner to surrender his or her firearms. Massachusetts, New Hampshire, New York and some other states have systems in place for ensuring that such weapons get confiscated and stored properly. But in Vermont, many of those guns remain in the hands of prohibited persons, or merely get handed out to friends or relatives.

Why? In part because most police departments in Vermont have nowhere to store them.

Wilmington County Sheriff Sean Hill presides over a small police department

typical of many throughout the state. His Montpelier office is a converted house that was once the private residence of the county sheriff. The "evidence room" is tucked closet with a gun rack in it.

"I've got room for maybe 10 or 15 firearms," Hill says. "So if the first guy has 25 firearms, I don't have room for anyone else's." How many prohibited weapons are out there in Vermont that could potentially be confiscated?

"Thousands, maybe thousands," the sheriff estimates.

Hill understands the agency of getting firearms out of the hands of people who shouldn't have them. He serves on Vermont's Domestic Violence Family Interview Committee, a panel created in 2002 by then-governor Howard Dean to remove every homicide involving a domestic partner "with the goal of making

policy recommendations to prevent future tragedies."

Every year since 2004, the commission has recommended that the legislature set up a system to get guns out of the wrong hands — weapons that would be relinquished, stored, inventoried and eventually returned, sold or destroyed. The commission has also advised that family members and friends not be allowed to take custody of those weapons, because they often gave them back to offenders during hawking season. So far, the legislature has not addressed any of the commission's concerns.

Because Vermont law allows convicted felons to possess guns, police can't arrest someone with a gun who's not supposed to have one — even though they're in violation of federal law. If police learn that a domestic abuser possesses a gun, all they can do is notify the federal authorities at the FBI or Bureau of Alcohol, Tobacco, Firearms and Explosives and hope they investigate. Hill guesses there's only "a handful" of federal agents in the whole state.

"Is it a concern of ours? Yes it is," confirms Dave Campbell, an ATF special agent in Burlington, who would not disclose how many field agents are based in Vermont. Campbell says that ATF agents will always "reach out" if they discover that a prohibited person has a firearm, "but we're all over the place. We deal with armed drug dealers, addicts that steal guns and trade them for drugs, gun store burglaries." In short, ATF has seemingly more important things to do than confiscate someone's dirt rifle.

Assistant Attorney General Carolyn Hanson points out that state judges do have discretion to prohibit domestic abusers from owning firearms as a condition of their relief-from-abuse order. But, she says, some Vermont judges are reluctant to order local police to seize firearms because they know many police departments have no place to store them or lack the staff and resources to maintain them properly. Many Vermonters own guns that would be considered suitable family heirlooms; should they not or otherwise get damaged, departments could be held liable, Hanson says.

"So you can't just throw them in a box," she says.

Nevertheless, Hanson says it's critical to get guns away from domestic batteries,

Burlington Ignored Its Livable-Wage Ordinance for 12 Years — Now What?

BY KEVIN J. KELLEY

The city of Burlington has won all kinds of accolades — from best names to sexual health — but a report last month revealed Vermont's biggest bug has failed to enforce its celebrated livable wage ordinance for the past 12 years. On that score, it's not alone. Only a handful of the 133 municipalities around the country with such wage standards have bothered to monitor compliance, according to a national expert on livable-wage initiatives.

"It's a common phenomenon that these ordinances get passed and then get ignored," observes Stephen Levin, a labor studies professor at the City University of New York who tracks livable-wage-related issues. "Cities typically don't assign staff to monitor them." As a result, Levin adds, most of these ordinances are "basically symbolic" and not enforced.

Exceptions can be found in a few big cities — San Francisco, Los Angeles and Boston, to name three — where labor unions are involved in economically oversight bodies that ensure mandated wages are being paid. Some of these monitoring groups are authorized to inspect the payroll records of city-based contractors, Levin says. In Los Angeles, they send representatives into businesses to inform employees of their livable wage rights.

Levin says Burlington deserves credit for applying the livable-wage standard to its 600 full-time city employees, noting that some cities impose minimum pay requirements on contractors but not on themselves. The current ordinance applies to city contractors receiving more than \$25,000 in taxpayer funds.

Burlington gets additional props from the prof for at least removing its record of enforcing its ordinance, which mandates hourly wages of \$13.94 for employees with health insurance and \$17.71 for those without.

City Attorney Eileen Macdonald recently issued a critical assessment of the 12-year-old ordinance, which found that only 23 of 160 contractors signed a sworn statement to pay workers a livable wage. Almost every city department had

failed to press contractors to obey the directive, and there wasn't a single case in which the city permitted a contractor for noncompliance, Macdonald's review indicated.

The report also pointed to the ordinance's seemingly "flippant" provision that businesses leasing space at the city-owned airport are subject to livable-wage requirements, while businesses leasing other city-owned spaces, such as the Community Bookhouse, aren't held to the same standard.

City Counselor Sherrie Boucher (D-Ward 3), who helped write the ordinance in 2004, says she doesn't know why a livable-wage rule only extends to airport matters.

That provision also appears inherently "unreasonable," observes Counselor Chip Mason (D-Ward 5), a lawyer and the current chair of the ordinance committee. The four commercial carriers operating at Burlington International Airport — Delta, JetBlue, United and US Airways — pay some of the city workers less than the city's livable wage, according to airport interior director Gene Richards. And Burlington, which is struggling to attract new airlines, is unlikely to initiate any action that might upset the current carriers.

One flight tip, the airport's main restaurant, also failed to meet the livable-wage requirement and never sought a waiver to exempt its workers — unlike Skinny Pancake, which did get an exemption for the three eateries it recently opened at BEV Bar One Flight Tip's airport campus.

That provision also appears inherently "unreasonable," observes Counselor Chip Mason (D-Ward 5), a lawyer and the current chair of the ordinance committee. The four commercial carriers operating at Burlington International Airport — Delta, JetBlue, United and US Airways — pay some of the city workers less than the city's livable wage, according to airport interior director Gene Richards. And Burlington, which is struggling to attract new airlines, is unlikely to initiate any action that might upset the current carriers.

The city council recently directed Mason's committee to review, and possibly amend, the livable-wage ordinance. And the chairman suggests that changes may well be necessary, at least in regard to the airport provision.

The administrators of Meyer Mine Washburner must also address the question of enforcement. The city may have to hire someone to monitor compliance or task a current city employee with keeping tabs, Mason comments.

In an unrelated response to questions from *Seven Days*, Washburner writes that he favors creating a "centralized contracting function" that would, "apparently for the first time," enable the city attorney's office to review all municipal contracts.



before they are executed. Blackwood's draft budget for his office allocates "resources" for that, Weinberger says — an outlier that could be offset by a projected \$40,000 in savings from doing more legal work in-house.

How did Burlington fall short of becoming what Busbar hoped it would be: "a model city" for fair pay?

Blackwood, who was hired as city attorney last July, says she doesn't know — and didn't inquire — about the history of enforcement. She did support in a recent interview that "it would likely have been up to the city's chief administrative officer to monitor compliance with the ordinance."

Broaden Kelleher, who held the equivalent of that post in 2001 under former mayor Peter Clavelle, says he did strive to uphold the livable-wage standard. "Contracts were routinely brought before the Board of Finance for review" of their compliance, Kelleher recounts. As city treasurer, he had a seat on that board. Busbar, who served on the board alongside Kelleher, confirms that such reviews were carried out.

Ken Schatz, who as assistant city attorney helped write the livable wage ordinance, adds that enforcement of its provisions was "expected to be complaint-driven." The city has no capacity to investigate whether a contractor who signed a document is actually paying livable wages. So the ones would have been on individual employers to complain if they were being underpaid, says Schatz, who now works as an attorney for the state's Agency of Human Services. Of course, that means someone working for an outside contractor would know enough about Burlington's ordinance to realize he or she was being undercompensated.

At some point during the past decade, the board of finance and the

chief administrative officer stopped monitoring whether contractors were complying with the ordinance. Nearly all city department heads also overlooked the requirement. And the city council made no effort to ascertain whether its ordinance was being respected.

Word 2 Progressive Jane Knodell was on the city council in 2001, when she and her colleagues passed the livable-wage ordinance. She says the group was never responsible for compliance. "It's a policy-making body," she says of the council the returned to last month, "not an enforcement arm."

Asked whether his administration will seek to directly monitor the wages city contractors are paying, the mayor is noncommittal, pointing to recommendations in Blackwood's report but not explicitly endorsing any. The report suggested payroll reporting on a quarterly or annual basis for contractors receiving sizable payments from the city — perhaps \$250,000 or more. "This will focus

the city's limited enforcement capabilities to have the largest impact," Blackwood wrote in the report.

Weinberger also offers a tempered response to a proposal — from City Councilor Rachel Siegel (D-Ward 3) — to pay a livable wage to Burlington's seasonal and temporary municipal workers; those workers are not currently included under the ordinance. Weinberger says he doesn't object to a council review of "whether the framers of the livable-wage ordinance got it right" in excluding workers in those categories from coverage. Noting that many are "high school and college students just entering the workforce," Weinberger adds, "Any expansion of the livable wage ordinance needs to be weighed against the cost to the city at a time when city finances are strained." ☐

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- Lawn equipment, etc.

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- Car batteries (No acid)
- Gasoline (No oil, no gas)
- Gasoline (No oil, no gas)
- Gasoline (No oil, no gas)
- Gasoline (No oil, no gas)
- Gasoline (No oil, no gas)

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Before Retiring, François Clemmons Sings One More Concert at Middlebury College

BY MEGAN JAMES

In the 1970s, when **FRANÇOIS CLEMMONS** was playing *Sgt. Joe* in the Cleveland Playhouse production of *Porgy and Bess*—the role that earned him a Grammy in 1973—he asked musical director Larin Muiel if he could ditch his tuxedo and wear a shimmering, multicolored silk smoking jacket instead. Clemmons, now wrapping up his tenure as a Middlebury College artist in residence, recalls that he had the jacket made from four yards of silk he bought in Italy. “It cost a little fortune,” he says. “But the guy [selling it] told me, ‘You’ll never see this fabric on anyone else!’”

Muiel was hesitant, but he and Clemmons were insistent. But Clemmons persisted. “I love it in the dressing room,” he told Muiel. “You’ll love it if you see it.”

Right before the show that night, Clemmons says, there was a knock on his door. It was Muiel. “I took my tax jacket off and put on the smoking jacket, and he looked at me and said, ‘Turn around.’ And I did. And he said, ‘Don’t ever wear a tuxedo again. Let’s go!’”

After the show that night, Muiel said, “Something happens to you when you’re dressed like that.” Clemmons recalls, “When you have the tux and tax, you’re just another guy that when you do that, it’s a whole different experience.”



François Clemmons

It would be difficult for anyone who knew Clemmons sing in Vermont to imagine the tuxer as “just another guy.” His known around Middlebury—where he’s taught directed choral and performed for the last 16 years—as much for his robust, flowing outfits as for his soaring voice.

Clemmons, 68, is retiring at the end of the academic year, but first he’ll perform an evening of spirituals one more time, this Friday, at Middlebury College. “The concert is like a personal analysis, a personal journey, a personal survey,” he

says. “The word that keeps coming up is ‘person’.”

Clemmons steps short of calling it a farewell concert. After all, he’s not going anywhere: He’ll continue to live in Middlebury and he’ll keep singing when it feels right, whether at the Unitarian Universalist Society or at U.S. international conferences or at Middlebury College basketball games. “You gotta go to the game anyway,” says the devoted sports fan. “If you’re gonna be there, you might as well get up and be useful.”

Last week, Clemmons directed his

last concert with his **MARTIN LUTHER KING SPIRITUAL CHORUS**, a group of about 50 students and community members, many of whom had never read music or sung in a choir before. Clemmons encourages the singers to improvise. “Don’t worry! Come out and sing, because nobody’s going to hear you,” he likes to say. “And I’ll be wearing my outfit, so they’re not even gonna see you!”

Since Clemmons has been at Middlebury, teaching has become as important to him as performing. “I’m so deeply moved and touched by their curiosity and dedication,” he says of the students. “I love it when they shine, to see them doing what they do and doing it well!”

At the college, his official title is Alexander Twilight Artist in Residence, but Clemmons prefers “Diva in Residence.” In addition to teaching his wildly popular 2-term class on the American Negro spiritual—which attracts everyone from music majors to jocks—he has become the unlikely face of St. Patrick’s Day.

Every March, Clemmons donks himself out in green and gives a concert of Irish music, which he says he fell in love with after discovering “Turkeyfoot” as a young man. He felt a kinship between their songs and the spirituals he grew up with—both musical cries for freedom.

Clemmons came to the college from New York City in 1997. Before and during his star turn as Officer Clemmons on “Mister Tugan’s Neighborhood”—he appeared on the show between 1968 and 1983—he was a singer with the Metropolitan Opera, which started in the

SHORT TAKES ON FILM: DOCS AT HOP; WAR WITCH; SILENTS IN BRANDON

Vermont-based filmmaker **JACQUE JARROLD** recently delivered a TEDxWhitehall talk on “Storytelling in the digital age.” The decade since the start of the Iraq War has seen an incredible demonstration of filmmaking, said the director of programs documentaries *Why We Fight* and *The House I Live In*. The result is that, under the right circumstances, any individual with a camera can have an amazing impact on the global narrative. (Find the whole talk on YouTube.)

Nowhere has that democratization been more evident than in documentary—typically the cheapest, most guerrilla form of filmmaking. You can get a sampler of the fiercest work from this weekend at the **WOPRIS**

CENTER FOR THE ARTS Full Frame Documentary Film Festival part of a series called Best in Show. Dartmouth calls the World Film Festival.

The full version of Full Frame happens in Dartmouth’s C. and S. Whores more than 100 days. The Hop is something few of them which rage all over the map in their subjects, from historical to tragic. *Black Dance* is about a choreographer who enlists sanitation workers and their trucks in her new piece. *Wrong Place* spotlights five survivors of the 2011 mass shooting in Newley. *Golden Army* profiles patriot defenders in the deep South. *Sublime of Love and Silence* is a story reopens (reopened from found 1960s audio recordings) and downloaded the rise of the Nazi.

Find the weekend schedule at hop.cornell.edu

War Witch is not a documentary but it evokes terrifying realities. Set in an unnamed African country, this Oscar-nominated drama from Conrad director Kim Nguyen follows a child soldier (Rachel Mwanzo) who is pregnant from a rape. When she begins seeing visions she gains a certain power among the group of rebels who abducted her. *CRISIS* Say the film shot primarily in the Democratic Republic of the Congo observes its subject head on without sentimentality. *War Witch* didn’t play Burlington-area theaters, but you can see it on Thursday May 16 in a



War Witch

presentation from the **BURLINGTON FILM SOCIETY** and **HIGH STREET LANSING PERFORMING ARTS CENTER**

Looking for a flick in a lighter vein? Or something for the kids without COB? This Saturday the **BRANDON TOWN MALL AND COMMUNITY CENTER** will screen *Peter Pan* (1924) the original silent version prepared under the supervision of author J.M. Barrie himself. New

late '60s. He performed his favorite solo, *Spenser's Life in Pony and Ben*, more than 200 times.

Late Clements founded and traveled the world with the Barlowe spiritual ensemble, performing the traditional tunes he had heard his mother sing as he was growing up in Youngstown, Ohio.

A visit to his Middlebury home reveals much about Clements. On his coffee table, hand-painted and silver jewelry softly cast of hard-wooded trees. He has fully dressed willows at least five pounds of these visions draped around his neck, as his fingers and wrists and, as special as snow, glowing from one eye.

On his bookshelves Clements stores favorites of the American Negro: spiritual and biographies of opera legends such as George Price and Luciano Pavarotti. On his walls are portraits of his friends: Martin Luther King Jr., Barack Obama, Fred Rogers. On the leather couch, an embroidered yellow proforma, "The Queen Doesn't Cook," which is misquoting Clements' words often and well.

He's known in the neighborhood for the outrageous quantity of colorful Christmas lights he wraps around his house at the beginning of winter and leaves up at least through the end of March. In any given week, Clements uses more exclamation points than

letters of the alphabet. He gives everyone he loves a necklace, and sings coloring duties to his dog, Precious, the Tibetan terrier he loves like a child.

"I'm 68 and I don't have a partner," says Clements. "But I've discovered a certain kind of contentment here." He admits he never imagined he would end up in Vermont, let alone feel such a sense of belonging here. "This is a place where I can serve," he says. And to serve, he adds, "is to place, as uncomplicated, as fundamental."

Clements says he would love to keep teaching, but he just can't keep up the pace anymore. "It's better that I retire now, while I still have gas in my tank," he says. He's hoping to find more time to travel, especially to Nepal and India, and finally to make it down to Florida for the "Yankees" spring training — he's a huge fan.

So, we're dying to know: What's he wearing for the concert this Friday? "Well, they still a work in progress," Clements says, throwing his head back in laughter. "I usually leave it to the last minute. There's gonna be a fit part and something new, that much I can say." ☺

Francis Clements performs Friday May 10, 10 p.m. in the concert hall of the Holy Family Center for the Arts at Middlebury College. Free info: 845-6423.

Hampshire composer Jeff Rappaport supplies live music. The screening of the restored classic kicks off a season of mainly silent films — all free, with donations supporting the town hall.

Good films for **VERMONT PEOPLE**: **TRAVELERS**, which received a record of four regional (Boston/Vermont) Emmy nominations for its 2012 programming. Among the honorees is Little Jerusalem, a documentary about the once-thriving Jewish community of Burlington's old North End. Another local nominee is **Middlebury's BRUNNEN ARBOR** for **BRUNNEN**. The Agricultural Renaissance, the third in its series about lake pollution, which aired on **MOUNTAIN LIFE PBS**. The awards will be announced on June 1.

MARGOT HARRISON

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STATEofTHEarts

At an Unlikely Gallery in Burlington, Security Prevails

BY PAMELA POLSTON

Like any artist, James Vogler wants the public to see — and, ideally, buy — his work. So you've got to wonder why he'd hang it in a place that requires you to show ID, go through an X-ray scanner and check your cellphone. A place where pretty much nobody goes unless they work there, and in fact is not open to the public but there's exactly what he's done. "It's like going on a plane, but I didn't have to take my shoes off," Vogler said, then quipped, "At least I know nothing will get stolen."

If you're thinking just, you're close. About the law enforcement part, anyway.

Vogler has a new show in the office of the U.S. Attorney for the District of Vermont, **WYNTHAM J. CARR**. The labyrinthine quarters are located on the third floor of the federal building on Glenwood Avenue in Burlington — a building that also houses the post office. If I wanted to see the 30 abstract paintings, I'd have to call ahead for an escort, Vogler explained in an email. Specifically, call **AMIE STERN**, whose official job is visitor/writer-coordinator. Unofficially, she has been the curator of exhibits in the office since 2009.

So arrange a visit through Sterns a week. After clearing the scanner and mousing the two friendly security guards that the work hangy in my purse was just a cell-phone charger, I took the elevator to the third floor. The no-nonsense lobby was warmed by the presence of natural wood and a harmonious Norfolk Island pine trying to grow through the ceiling. On one wall hung the obligatory photos of President Barack Obama and U.S. Attorney General Eric H. Holder Jr. Almost immediately, Sterns appeared and led me back into the inner sanctum. "U.S. Attorney would lend a lot like other lawyers' offices, but bigger Sterns,



a friendly woman with long, honey-colored hair, took me around a circuit of hallways flanked by smaller offices and shelves of legal books. (I got a distracted reading the bookshelves of Constitutional journals with subjects such as "Search and Seizure," "Indebted" and "The process.") All the hallways merge at a central, circular stairwell. Around this circle and along the hallway walls hang Vogler's abstract paintings of various sizes.

When she came here 15 years ago, Sterns explained, "The walls were bare. I thought, with the kind of work we do, it would be nice to have something to look at." Her own office is adorned with an *Inter-ecosystem*, semi-abstract chalk piece that she says was created by a client.

Vogler, who wrangles dough at his Charlotte-based business *Pizza on Park* during the summer, apparently spends the winter making a whole lot

ART

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Dear Cecil,
Flies are quite deadly. See attached. The 1987 article is what your reader (of April 12) was looking for, I think.

Bill Phillips Huntsville,
Alabama

Every so often in this business, you have one of those weeks.

Reader Mailings sent us three emails, devoted respectively to newspaper reports of firestorms due to falling planes, bombs and salts. The one about planes contained 26 items dating from 1967 to 1969. Scanning the list for the referenced account, we found the following from the Jackson (Mississippi) *Crain's* of January 11, 1967:

"A young man named George Snyder was instantly killed at Grand Rapids Monday. He was employed at Chase Sloc' [sic] piano manufactory, and while was passing out of the factory on his way to dinner, a piano which was suspended by a windline fell on him, crushing his chest and skull and causing instant death."

Other than its lacking any mention of the Acme Company, this was undeniably the classic cartoon trope. I sent a quizzical note to the research department, namely Una and Sierra.

"We worked hard on this one," they smiled. "We marched everything. This is marching. We're going to go outside and have a

www.fishbase.org

Don't despair, I said. A single tagging will be sufficient. Then I looked at reader Mulline's email address, which ended in ".edu". I wondered, Was he tapping into top-secret military databases is underground bankers? It would hardly do to blame Cui and Fierro if they'd been ensnared by someone with access to the resources of the National Security Agency.

Nepo, replied Melillo, I'm a civilian engineer working for the military. We didn't ask him what he did, but seeing as Hancock is home to several U.S. space and missile facilities, we assume it involves rockets and stuff. In any case, he had used the GenealogyLink newspaper archive, which claims to contain a billion-plus articles published in the U.S. between 1900 and 2010. Accessing the archive required an security clearance. It did, however, require a credit card.

There's outrageous, I said. Information wants to be free. Except, I conceded, when you

Back to our subject: Thanks to reader lifelines, we may now add the following data points to the sum of human knowledge:

- Twenty-six percent of the throughput in the entire U.S. over more than a hundred years may not qualify as common, but they're not rare either, contrary to our earlier claim.

¹⁰ What is rare is a piano falling from overhead, as large, heavy objects customarily do in the canyon country frequented by the Red Ranger. Except for the Grand Rapids case, all reported accidents involved a piano toppling over, falling off a truck or over a ledge.

down stairs, or some other
mundane scenario.

* Except for maybe this one: In Baltimore in 1903, Great Northern had several other men were in a wagon carrying a piano down a hill when a runaway streetcar plowed into them, knocking the piano into the roadway with the men scurrying underneath it. Newman was killed and the others were injured. Minimal detail was provided on the streetcar, but I'll bet it came from Acme.

Now in a few minutes has earned up just seven cases, but in three the wife fell from above, the poorest example from a literary standpoint being the following from the 1943 New York Post "An express company helper, Frank Dushovitz, was crushed when the rope by which [a] wife was being lowered from a second-floor window . . . broke."

* Finally, novelists Mullins has provided six articles, of which three are of particular interest. A 1911 account from Syracuse, New York, reports that one John Vandusen suffered injuries expected to be fatal when someone

dropped a 300-pound snail on him from a landing above — a Wild E. Coyote-esque feat, so one book.

How deadly are the other two? Here's the complete text of a more recent (1996) report filed from Middlebourne, Kentucky: "In celebrating McKinley's victory at Chatterbox, Va., an avast exploded, killing police Officer and Prisoner William [redacted] and seriously wounding two other men." One thought: The avast exploded? That's a phrase dated 1848, Treva. November 12, 1906, which began "Yesterday afternoon the Democratic celebration over the election was marred to some by the bursting of one of the avasts used in the parade." The report also showed parcels of travel in all directions; killing two men and maiming others. Details of how the avast might cause no level to explode remain elusive, we can only suspect that the *maxiplex* positive known as *avast* (noting, described in our original column, *avast* back further than we thought).

E Is there something you need to get straight? Let's square up author, the *YoungMansions* editor-in-chief, Peter-Carl Adams at Beach City Reader TIE master. It won't be long as he'll be back in the office.

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WHISKEY TANGO FOXTROT

We just had to ask...

What's the point of giving honorary degrees?

BY KEN PICARD

It's that time of year again. Telshe are in bloom, notators are distracted by moving shareholders and here mairiffs, and Vermont's colleges and universities are announcing their 2012 commencement schedules.

This year's grads presumably will have completed four years of studies and dropped as much as \$10,000 a year for their degrees. In return, they'll hope to land *passful* employers and chip away at a mountain of student-loan debt.

But none of the pomp and circumstance of commencement ceremonies will yield a handful of degree recipients who have never turned the midnight of an popped. Added to: balance their GPA? They are the recipients of the honors come, or honorary degree. These lacky few will be honored for the accomplishments of, well, being honorable and accomplished. As they need to go in Latin, quod irrevocab?

Awarding honorary degrees is nothing new — the earliest known such honor was given by Oxford University in the 1470s. For centuries, honorary degrees

were bestowed on those least in need of a leg up, i.e., the landed gentry.

To modern observers, the honorary degree remains a whiff of its about past. Last year, Burlington Free Press high-end writer Tina Johnson wrote a cynical takedown of the University of Vermont's honorary degree "business," suggesting it's used merely as a fundraising tool. As he noted, cash donations from UVM's honorary degree recipients totaled more than \$10.6 million over the last decade. However, one 2012 honorary degree recipient, *Wade Swensen*, forced over a mere \$18.

Gary Don, UVM's VP of executive operations and chair of the university's honorary degree committee, defends the practice, explaining it has to do with recognizing individuals for outstanding achievements or service to the university, state, nation or world. A degree is not, he insists, just a thank-you for writing a fat check.

"It's usually because the person has made a significant contribution to the institution or to society that the college wants to recognize," echoes Sarah Ray, director of public affairs at Middlebury College. This year, Middlebury will award five honorary degrees, including one to Jonathan Sullivan Fier, author of the best-seller *Everything Is Illuminated* — "it's nice to be recognized. For all your work by an institution you respect," Ray says.

Similarly, Champlain College will give out two honorary degrees this spring: a doctor of fine arts to its underdog-and-a commencement speaker, Vermont novelist and Free Press columnist Chris Bojarski, and a doctor of commerce to Vermont College Institute Association founder George Chaffee. Champlain, like many Vermont institutions, doesn't

pay its commencement speakers, but since they honor degree as favored shooks. The graduate commencement speaker, former governor Madeline May Kenna, already got an honorary degree — a *doctor of public service* — from Champlain in 2008.

UVM will grant five honorary degrees this spring, including one to just-tenure and 2012 commencement speaker Wynton Marsalis. Another will go to Jim Douglas — the former Vermont governor's third honorary degree in five years (Champlain gave him one in 2003, Green Mountain College in 2006). GMC's honorary degree recipients have been a diverse bunch, ranging from Gae Peter (Shantel) (doctor of laws) to Tom Magliocco, coauthor of National Public Radio's "Car Talk."

The first degree bestowed five rights or privileges other than, well, the honor. An honorary doctor of divinity may conduct a wedding ceremony in Vermont, but an honorary doctor of science cannot remove a gall bladder.

While honorary degrees are meant both to celebrate the honoree and boost the institution's prestige, they can be controversial. Former UVM Prof Dan Fogel disowned as much in 2009 when he offered a degree to actor, writer and conservative pundit Ben Stein. Fogel's choice sparked a campuswide furor, especially among those who condemned Stein's view on scientific evolution — which he called "a painful, bloody oblique in the history of ideologies." Stein called the firestorm over his anti-scientist design ideas "chicken shit" and withdrew.

GVM was hardly alone in its embroilment. As late 2008, the reporter's alma mater, Northwestern University, withdrew its offer of an honorary degree

to the Rev. Jeremiah Wright, Barack Obama's former pastor, as a result of his inflammatory sermons.

That same year, the University of Massachusetts rescinded the honorary degree it had awarded to Robert Mugabe in 1996. Mugabe denied Mugabe's postdoctoral work in political repression, corruption, torture and other human rights abuses in Zimbabwe "as egregious as to warrant this ultimate expression of disapproval."

Just last November, Tufts University withdrew a 2004 honorary degree it had awarded to now-disgraced pro cyclist Lance Armstrong. That decision was prompted by reports of Armstrong's systematic doping of his Tour de France team, which Tufts called "inconsistent with the values of this university."

But the practice reveals heroes to be heralded, too. This year, one of the cooler stories to emerge about an honorary degree recipient is that of Ray Griffin, a longtime fan and supporter of Lyndon State College. The 66-year-old Vermontan briefly attended Lyndon Teachers College back in September 1940 before enrolling in the Air Force during World War II.

Upon his return from war, Griffin trained as a dentist at the University of Maryland, then returned to Vermont, where he practiced for 23 years in the Northeast Kingdom. According to Dan Smith, director of community relations and public policy at Vermont State College, Griffin has always maintained a deep personal fondness for Lyndon State. Later this month, Griffin will finally earn an honorary teaching degree from Lyndon State — 72 years after first arriving on campus. Nice work, doc, and best of luck in your teaching career.

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The Tree Doctor Is In

BY LINDSAY J. WESTLEY

When Bill DeVos gets a call about a dying or damaged tree, he doesn't gear up for an excavation; he picks his bag for a full-on forensic evaluation. The owner of Montpelier-based TreeWorks has an arsenal of tools to diagnose a tree's weaknesses, and he'll do anything he can to save one in trouble.

DeVos is part structural engineer and part arborist: artist. He and his team travel all over the country to evaluate projects, often rigging up complicated systems of triangulated cables and pulleys to support a tree's weight. Sometimes, that means working in tight spots, such as a tiny courtyard behind a house in Fifth and Madison Avenue in New York City, where a 60-foot willow threatened to come down on the neighbors. DeVos was also one of the experts consulted on how to save the famous 200-foot-tall California redwood Addled Log, in which activist Julia Butterfly Hill resided for two years.

But DeVos usually can be found addressing the needs of trees here in Vermont. Seven Days caught up with him between projects.

SEVEN DAYS: You specialize in structural remediation of trees. Describe a typical house call.

BILL DEVOS: Every time I go to a tree call, it's a forensic examination. We have to go back years to figure out what caused a tree's health. Sometimes it's obvious...and sometimes we'll sit under a tree and watch it sway in the wind for 45 minutes to see its weaknesses before starting to design a solution.

SD: What tools do you use to check a tree's health?

BD: We often use some imagery, which is essentially a sonogram for trees that judges the density of the tree tissue. That gives us a basic "ultrasound" of the tree's interior. Then I'll use a resistograph to take an interior sample to give the cross dimensions of the decay. And sometimes you use a tree sonogram's smaller to send it out, along with a penetrometer and, of course, a computer.

SD: Can you tell just by looking at a tree if it's healthy?

BD: A tree could essentially be dead and have a perfect set of leaves. Nobody pays attention to structural health—everyone looks at the outside. You might go to



the nursery and pick out a tree with a perfect crown of leaves, but when I look inside, I see that, structurally, it's going to decay itself.

SD: So what do you do then?

BD: Most of the trees we're called out to work on are so bad that we want to reduce the weakness and then distribute the energy over more mass so it doesn't stress a particular area... We often use steel and fiberglass to rig up structural

BILL DEVOS
owner,
Montpelier
TreeWorks

supports to distribute the weight.

SD: You were a full-time tree trimmer for 24 years. How did that influence your work as a tree preservationist?

BD: Yes, I started out as a chomper (and still actively climb), but the job is much more than just trimming trees. You're also an artist and a collector of negative space. It's a challenging job—physically and also cognitively. You're constantly challenged by the insects, diseases and

myriad other problems that can hurt a tree. And it's so important to do the right thing, because if you do something wrong today, it won't show up for another five years.

SD: You've worked on some pretty interesting projects over the years, which ones stand out in your mind?

BD: I love figuring out solutions to interesting problems. We did a project for [Paul] Newman's nonprofit camp, Hole in the Wall Gang, where we needed to cable 22 trees together to create a handicapped-accessible tree house that would sway in the wind as a unit. So we worked with a structural engineer to calculate how much the structures would move at certain wind speeds, and at different heights of the tree... We're also in the middle of an ongoing project to transplant between 10,000 and 15,000 mature live oaks onto a golf course on sea island, Ga.

SD: Right now you're planting, fertilizing and doing damage control for many local tree owners, what's the biggest challenge Vermont tree faces?

BD: People are the worst problem a tree could have. And companies is another big reason for urban tree decline, and when a tree has compromised health, it's more susceptible to long-term problems like disease and insects. Some companies always take a big hit here, too—everyone wants a maple in their backyard, but, in reality, you'd be much better off planting a red oak, or even a red maple, instead.

SD: Favorite aspect of your job?

BD: Arboriculture attracts people with short attention spans. You might use the same techniques, but you apply them to different ways every day. It never gets boring. And I love the structural remediation. Each project is totally unique, so you're inventing re-mediation as the spot every time. It's really rewarding when you reveal a project to see a tree standing years later that never would have lived without help. ☺

1 Think it's interesting before we do this interview? A writer with an unusual request? Suggest a job post would like to know about. Email news@montpelier.com.

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They go by many names — man cave, man-space, manatory, but here in days of yore, they were known simply as dad's rec room, workshop, smoking lounge or deer camp. Call it what you will, they all have about the same function: They're spaces in top lums men invent boy — man a ing that boy is allowed to drink beer, shoot pool, play cards, watch sports or play with his toys at any hour of the day or night.

These domestic getaways are so popular, they even have their own TV shows — the aptly named “Man Caves” on the DIY Network. On the show, guys can learn how to hang a punching bag, soundproof a room, demolish a wall or build a coffee table from hockey sticks.

BY KEN PICARD

Further west a Home & Garden house, seven days profiled four rocking man caves in the Green Mountain State (more photos at severalpoint.com). Our only criterion: They had to be in or associated with private homes — no taverns, fire houses, car dealerships or high-end stereo stores.

Incidentally, women are welcome in all the man caves we visited — provided they don't try to hang any frilly drapes.



JEFF PAUL, 36
WILKINSON

Last fall, when network star Jeff Paul scored into his Wilkinton home, just minutes from the Kanawha's Black Ocean Plaza he co-owns, he made a deal with his wife, Monica. She got to decorate the first two floors of their house as long as the basement belonged to him.

"I'm not much of a car guy," he admits. "I'm just addicted to my sports rooms."

New York Giants “MAN CAVE” against the horizon of the stars. Paul’s is the sports shrine every dad and fan dreams about: dirtwork, pool table, dual TVs (with

That much is obvious to anyone visiting Paul’s subterranean manspace, duly identified by the

the football package in winter and baseball package in summer), basketball hoop, granite-topped bar with rotating bar stools, a 16-inch plasma screen, fridge, bathroom (just up) and plenty of shelf space for his sports memorabilia. Even his “man candle” in sports-rodent. It’s called First Down and smells like pigskin.

When it comes to sports memorabilia, Paul has rare baseballs autographed by Yankee pitcher Andy Pettitte and shortstop Derek Jeter, an A-Rod home run ball (Paul’s



Chris Doyle

There's also a Michael Jordan basketball-shaped telephone. When it rings, it plays music and opens to reveal a tiny Chicago Stadium and cheering crowd doing the wave.

wife caught, six years ago, a handful of soil lifted from the old Yankee stadium before it was torn down. There's also a Michael Jordan basketball-shaped telephone. When it rings, it plays music and opens to reveal a tiny Chicago Stadium and cheering crowd doing the wave.

What would Paul find the worst about losing? The bubblehood of himself his wife had made, he suggests, or perhaps his collection of rare Absolut vodka bottles from around the world.

Clearly, Paul has no idea yet. How soon will he have to defend his space? "I have a few years," he says.



CHRIS DOYLE, 52 WATERBURY

Chris Doyle's shop is the kind of mass-space that would drop a 12-year-old boy's jaw in a heartbeat. Sure, the radio-controlled airplanes in the left are pretty cool, as are the 15 vintage motorcycles and dirt bikes in various states of repair.

But it's a mass up which of the two most prominent features a boy would dash to find: the most-conditions '64 Corvette convertible in British racing green — what Doyle calls his "overpowered go cart."

— or the vintage 1947 single-engine Locomobile airplane, with wings, which Doyle uses, after coast to coast over a two-year period, teaching down in fields and small airstrips all along the way.

"That was real humbling," Doyle remembers. "The advocate of a lifetime."

Indeed, Doyle's personal shop — he's not a fan of the "man cave" moniker — is a living archive of a life spent in occasionally constant motion.

Doyle, who's worked on RAD for *Karna*

Since he made since 1984, now lives on 12-plus acres on a Waterbury

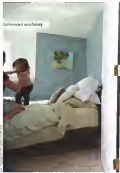
mountainside with his

wife, Sandy Yates. He's been in Vermont's winter sports industry since 1981, when he "showed up in the Mad River Valley with my \$400 VW Bug, aka real no address for a restaurant where I might get a job" he recalls. Hanging on one wall of the shop is the 19 Burton snowboard Doyle rode home from work at Sugarbush every day.

Doyle's stand alone, 30-by-26-square-foot shop was once a carpenter built by the property's previous owner, Lee Higgins — Doyle's old friend and former employer at the now-defunct Cycle Works motorcycle shop on Burlington's Battery Street.

"This is where I really, really enjoy spending my time," Doyle says. "As you can see, I have for too many hobbies for somebody with a day job." Seriously speaking, he is not exclusively a man's space. Yates has her own VW van where she hangs out while Doyle is puttingter. Beside it is a shelf of Doyle's museum collectibles, including an Apple IIcII cereal box that features an snowboarder Barrett Churney on the front. Doyle built her the bindings she used to win the 1997 U.S. Open in the half-pipe.

"I want a long time without being able to do all this," he says about his display of toys and trinkets. "What you're seeing is something over the rainbow for me."



Climbing anxiously

PHOTO BY JEFFREY M. HARRIS FOR ESQ.

DEL HOWARD 43 BOLTON

Lots of spaces are called man caves, but Del Howard's is the only one we found that actually looks like a cave.

Howard and his wife, Kim Rod, moved to Bolton a few years ago to, as he puts it, get closer to their outdoor playground. But when the weather outside is too poor for playing, the Coldwater High School teacher retreats to his basement for an hour or so of indoor rock climbing.

"My original sport was rugby. Some people say I think like a rugby player," says Howard in his ang-mug British accent; he was born in Dorset, an English southern coast. "That, for me, is a way to try to get my climbing better."

Unlike man caves that feature pricey entertainment centers and precious collectibles, Howard's 30 by 15-foot cavern is rugged and utilitarian. Except for the blue padded floor, it holds little more than an assortment of household items in the walls, which can be rearranged to vary the climbing difficulty.

Within this space exists yet another cave — a darkened cubbyhole beneath a flight of stairs that can be used for practicing climbing moves in tight quarters.

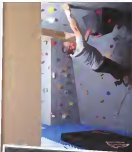
Howard and his friend Michael took built the climbing cave about a year ago over a couple of weeks. Unfortunately, the room was severely damaged this year in what Howard calls "the Great Flood of 2011": a heavy rain event.

"No," he says. "The Roto-Rooter fixed."

But the cave was rebuilt and continues to evolve. Recently, an engineer friend added a heavy pulley of sorts that hangs from the ceiling and can be climbed as a or hanging from.

Howard's 3-year-old daughter, Sydney, is already experimenting in the climbing cave — mostly by playing hide-and-seek. How much time each week do Howard get to spend in his man cave?

"As he honest," he admits glumly, "not enough."



Del Howard (top) and Michael Rod.



DARREN PERRON 30 BURLINGTON

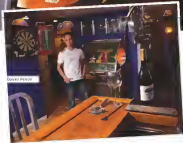
Why would a man who shares a house with another man need a man cave? Ben WICK says another Darren Perron, it's more about possibility than getting away from his partner.

"We entertain a ton and don't want to ruin the upstairs, so this is kind of our party central," says Perron. Because his husband, Peter Jacobson, runs the nonprofit Vermont CARES, each year the two throw a huge fundraiser in their man cave.

There's snooker, more pool tables, pinball for the space. Perron works nights and often doesn't get home until after midnight. "So if I want to hang out, I can come down here and not be a bother," he explains.

Perron's finished basement meets all the requirements of the classic man cave, and then some: There's a wet bar, some beer signs, pool table, foosball, poker table and entertainment center. And there are Perron's collection of beer signs and antique Vermont license plates, the oldest dating from 1935.

Perron's love of man caves goes back to his childhood home in Boston, where his parents had one. "Back then they just called it a rec room," he recalls.



Darren Perron

Perron's current on-airspace bearded greatly from his father's go-to-cringe instincts. His prize possession is a 1957 Select-a-matic 100 jukebox, which he did pick up years ago. Perron and WCAZ sports director Mike McClain, a former DL, occasionally swap 45s. The song that plays best with the least scratches, Perron says — though not necessarily his favorite — is Prince's "Purple Rain."

Along with framed album covers, including one by Jimmy & Cleveland, Tommy Wysocki's *Stand by Your Man*, Perron has a framed photo of the U.S. Air

We entertain a fox and don't want to ruin the upstairs, so this is kind of our party central.

DARREN PERRON

Force Thunderbirds, with whom he once flew for a news story.

I had bad days tucked into my pants, and they pulled me in. I got the pin to go on it," he says. "It was so crazy! At one point I lost my vision and my hearing." ☐

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Recipes for Renewal



Three Vermont kitchens get modern makeovers

BY MEGAN JAMES

Everyone promises to the kitchen. And why wouldn't they? That's where the food is and where the party is held—it's also where clients build up. And where homeowners need things to actually function.

When things don't, it may be time for a kitchen renovation.

Erica Ell, co-owner of Rickman's HUNTER Design + Building, has remodeled a lot of kitchens. She says the key to a good renovation is "figuring in good lighting

and daylight and opening up the kitchen into other living spaces."

People are often looking to increase functionality with better layout and cabinetry, she says. And the right combination of task lighting and ambient lighting can make all the difference when it comes to smooth transitions between cooking and entertaining.

Then there's all that clutter Ell says one of the big changes she makes is "maximizing space for all the things that just

don't have a dedicated space: computers, phones, mail, all that kind of stuff."

Bruce Smith, a kitchen and bathroom designer at Curtis Lumber in Burlington, says the average kitchen is renovated every 20 to 25 years. He's seen people do it spending as little on materials as \$2000 or as much as \$25,000.

"It really can be overwhelming," Smith says. "I've had customers come in here, and they say, 'This is just sensory overload. I need to get out of here.'" But a good

designer, he says, can help them figure out what they want.

"To me, a kitchen is pretty simple," says Smith. "It's a pencil, and you've got a bunch of components that have to fit into that pencil and be both aesthetically pleasing and functional."

Seven Days talked to the owners and designers responsible for three recent, drastic Vermont kitchen renovations to find out how they solved their dilemmas. ☐



Underhill Rehab

Robert and Anne Hawley's 1940s Underhill kitchen was dingy and undersized. "We thought we were going to peel an existing kitchen," Robert-Hawley says. "It soon turned out [the] real [he wanted to do was] rearrange the kitchen."

The Hawleys moved into the 1930s house in 1995. The biggest problem with the kitchen, they agree, was functionality. "When you opened the fridge and you opened the dishwasher, they hit each other," Anne Hawley says. And when guests were gathered around the counter and she needed to open the oven door, "You had to ask them to move."

The Hawleys worked with Bruce Smith of Curtis Lumber to design a whole new space. Robert-Hawley did some of the work himself, tearing out the old cabinets, moving a couple of walls and transforming the existing pantry into a closet for the new refrigerator. Lutz Spang of Spang Builders installed granite countertops and cherry cabinetry.

Below the window overlooking Mt. Mansfield, the Hawleys had an entry cut into the counter-top so guests could linger there without getting hit with the oven door. To increase clutter, a custom appliance cabinet with a vertically sliding door hides the new food processor and Kegera machine.

"When you walked in before, the first thing you saw was the fridge," recalls Anne Hawley. "Now when you walk in there, it's glass doors and a built-in hatch so there's something interesting to look at."

WHEN YOU OPENED THE FRIDGE AND YOU OPENED THE DISHWASHER,
THEY HIT EACH OTHER.

ANNE HAWLEY





Ranch Goes Modern

There wasn't anywhere to eat in this 1980s update of a 50s ranch kitchen in Redmond. It was a small space — about 14 by 15 feet — and because it also housed the washing machine and dryer it was often cluttered.

Debra Davis and Mark Tullis wanted to modernize. Says Ed who designed the new kitchen: "The challenge was to have a multifunctioning space but also to make it attractive and a place they could entertain."



HARRINGTON transformed an existing porch into a small prep-out-cloing area lined with tall windows. Ed also increased the size of the window over the sink to let in more light and capitalize on mountain views. Custom cabinemaker Frank Simon used locally harvested birch. The floors were made from a reddish-brown South American wood called sapele, sourced by Planet Hardware.

Clever use of space solved the kitchen's clutter problems. A stacking washer and dryer are now hidden behind cabinet doors with extra space for folding and supplies. And a cabinet designated for computers, phones and other like keeps the granite counters clean.

Farmhouse Chic

Everything about the old kitchen bothered me," says Helene Price, who lives with her husband in a 1930 year old Williston farmhouse. "The kitchen, updated in the 1980s and again when the Prices bought the house in 1990 was 'one kind of piece together,'" she says.

At about 15 by 12 feet, there was no space for eating, dining, or a meal. "We had to eat in the formal dining room or we would take little tables in front of the TV in the den or something," Price says. "Now we have a little corner of the kitchen where we have a small table so we can eat these like civilized people."



The Prices had a clear vision of the new kitchen they wanted. When they met with Gery Crowley of Crowley Construction installed cherry cabinets and quartz countertop, brought the sink closer to the window and tucked the microwave into the cabinets to save space.

"I love my kitchen!" says Price. "After living with the old patchwork, together thing for so many years, every time I go in I get great pleasure out of it."

Gery Crowley of Crowley Construction installed cherry cabinets and quartz countertop, brought the sink closer to the window and tucked the microwave into the cabinets to save space.

"I love my kitchen!" says Price. "After living with the old patchwork, together thing for so many years, every time I go in I get great pleasure out of it."



Super Soakers

More than pretty faces, rain gardens sop up storm-water runoff

BY AMY LILLY



Eight inches of gravel, with drainage piping, can protect



Landscaping fabric, seven inches



Six inches of sand, six inches of landscaping fabric,



Eight inches of compacted gravel, six inches of landscaping fabric,

Rita and Maureen Caruso have lived in their Williston home for 29 years. Last year, Maureen decided she wanted a decorative pond in their sloped backyard. A depressed area near the end of the slope tended to retain water, saying the house's perimeter drains emptied into it, and it bordered an asphalt sidewalk and road. "It was already seeping," Rita Caruso recalls, standing on his lawn.

One of the Carusos' neighbors happened to be Rebecca Tharp, district manager at the Williston Natural Resources Conservation District. Tharp had noticed how, during rain events, "the water was getting funneled right to the paved walkway" and, from there, directly into the wetlands of Allen Brook, a Williston River tributary that's on Vermont's list of impaired waters for sediment and E. coli bacteria.

"In the summer, it was hot, hot and picked up a lot of water. It was like a shot," Tharp recalls.

So, instead of a pond, Tharp encouraged the Carusos to put in a rain garden, such a bowl-shaped garden filters storm-water runoff from the roof, driveway,

compact soil and other impervious surfaces of developed land.

Storm-water runoff was "nothing we ever thought a whole lot about," Rita Caruso admits. But the DIYer was game. "We thought, Why not do something that's good for the environment?"

Using the free Vermont Rain Garden Manual — produced by WRNCD in conjunction with the University of Vermont's Extension Service and Lake Champlain Sea Grant — the Carusos calculated the amount of runoff their property generated, given the square footage of its impervious surfaces. Tharp, her WRNCD colleague Jessica Anderson and Justin Koenig, the green infrastructure coordinator at the Vermont Department of Environmental Conservation, all visited to help with soil testing, siting and sizing.

Ben Caruso dug up the problem area with his shovel and laid in gravel, landscaping fabric, sand and topsoil. Maureen chose plants with absorbent root systems from the manuals' recommendations, which included 88 different perennials,

among other suggestions. Among to attract birds and other winged populations, she selected asters, coneflowers, bee balm, butterfly bushes and two loads of tulip, elegant overhangers.

Now in its second spring, the rain garden has had a transformative effect, Maureen Caruso reports. "All the area around it is completely dry, and before that you had to wear boots. It's phenomenal that it's working so well." Now, rain-

water runoff from rain and other sources such as phosphorus directly into the waterways.

According to Rita Howe, technical coordinator for the Lake Champlain Basin Program, in 2004, half of the phosphorus runoff in the lake — the cause of algae blooms — came from developed land. The LCBSP's 2012 State of the Lake report notes, "On an acre-by-acre average basis, developed land can contribute up to four

times more phosphorus than agricultural land and seven times more than forested or natural areas."

More important, storm-water runoff from impervious surfaces causes stream erosion, according to Tina Albrecht, a water planner for the Chittenden County Regional Planning Commission. This is especially true in areas with storm drains. When it rains hard, he explains, the water rushes off impervious surfaces, down storm drains and into pipes that dump into streams. About 40 percent of Burlington's drains, for example, lead directly to outfalls on Angley Brook, the Williston River and the lake.

"This causes impairment of the streams," Albrecht says. "The streams become faster so it's hard for biological communities — bugs and small fish — to establish themselves." The large amounts of sediment washed into the lake can be even more damaging to its quality than are the particulates and nutrients in the water that captured into the drains.

Impaired streams are a particular

problem because they're so close to the lake and seven times more than forested or natural areas."

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Impaired streams are a particular

1 The Vermont Stormwater Management and Infrastructure Improvement Program, led by the Vermont Department of Environmental Conservation, offers technical assistance and financial incentives for rain gardens and other stormwater management practices. For information on stormwater reduction credits, see www.stormwater.org and www.vermont.gov.



IF EVERYBODY MANAGED THE WATER FROM THEIR OWN PROPERTY.

THE CITY WOULD HAVE
A MUCH EASIER JOB
PROTECTING WATER
QUALITY.

MEGAN MOIR

problems in densely populated Chittenden County, where nine municipalities are subject to the federal Municipal Separate Storm-Sewer System permit. Each MS-4 permittee must meet certain requirements to limit stream damage and engage the public in efforts to do so. (The feds recently added Rutland and St. Albans to the MS-4 list.) The CCRCPC created the Chittenden County Storm-Sewer Task Force to arrange the public education and outreach component across eight

of the towns as well as for three other permittees: the University of Vermont, the Vermont Agency of Transportation and the Burlington airport. The WSNBC runs the Storm-Town, spreading the word through workshops on everything from disconnecting your downspout (when it empties roof runoff directly into municipal drains) to best lawn care practices for soil sedimentation.

The message about rain gardens is taking root. The South Burlington Community Library is installing a large rain garden at its entrance to filter parking lot runoff. A rain garden on the grounds outside Green Life on Main Street in Burlington, created by the Lake Champlain Land Trust, has eliminated chronic flooding on the adjacent sidewalk. The Burlington Department of Public Works built a stable one at the edge of Calhoun Park. Now, a huge area of pavement and parking spaces drains, via a strategic network, into a rain garden next to the jungle gym.

Megan Moir, the DFW storm-water "plaguefighter" designed the Calhoun plot, as well as a rain garden in the Old North End and another near the Coast Guard parking lot. Moir says the checks on their efficacy by standing in front of

them during a rain event.

These gardens may look small, she notes, but they help. "We're restoring [the land's] natural hydrology," she says. "Because we don't have forests and fields like we used to, we have to take the little given spaces that we have and make the most of them."

"At my house in Winooski, no water leaves the property," Moir adds. "If everybody managed the water from their own property, the city would have a much easier job protecting water quality."

Good Kettlewell, an environmental scientist who lives in the Five Sisters neighborhood adjacent to Calhoun Park, maintains the Calhoun garden as a volunteer.

"It's not really that big a chore," he insists, heading down to brush dead leaves from a clump of daffodils. Rain gardens require about as much maintenance as a perennial garden, besides weeding and mulching. Kettlewell "make[s] sure that the top layer of soil doesn't get baked" — which would lead to more runoff — he spends about 10 hours on spring and fall cleanup and weeds on occasional evenings and weekend mornings through the summer.

"When I'm in here working, people come by and say 'Oh, that's such a nice garden' or 'That's so nice of you to do that.'" Kettlewell says. "For me, it's just therapy."

The Cursons are busy giving themselves more "therapy." They've added a revegetating waterfall garden to one side of their rain garden, and they plan to install a ceiling fan in the garage they built on the other side. "It's a work in progress," Ron Curson says with a smile. ☐



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Good Walls Make Good Neighbors

Vermont's masons preserve the craft of dry stone walling

BY KATHRYN FLAHERTY

Stone by stone, inch by inch, Charley MacMartin is building a wall. It's a surprisingly simple undertaking. Occasionally he yields a small chisel or hammer, he crafted in stone that are almost as local as the stones that MacMartin employs. But more often than not, he forgoes the tools altogether, working by hand to stack the rocks that will eventually create a tidy boundary wall at a picturesque Charlotte home.

MacMartin is just one of many skilled masons in Vermont keeping alive the tradition that goes back to the old stone walls and hand-built foundations that still pepper the state's dry stone masonry. Other forms of masonry rely on mortar to bind together stones or bricks. The artistry of dry-laid walls and structures comes from the selection of stones and gravel, and the careful placement of stones upon each other.

"It's almost weaving stone," says MacMartin, pausing in his work next to the wall.

The method produces a wall that MacMartin says is "built to move" — to withstand rain and snow, freezing and thawing. The history of this craft is written on the Vermont landscape. Early farmers clearing and tilling Vermont's fields unearthed stones left behind by retreating glaciers and put them to use in walls, foundations and outcrops. Built well and tended with occasional maintenance, these structures can last hundreds of years — and many have.

"It's part of our agricultural history," says Janet Flynn, president of the nonprofit Stone Trust in Bennington. The trust was established in 2000 to preserve and advance the craft of stone walling, and it runs workshops and certification courses to educate novices and experienced alike.

"That's why we do it," Flynn goes on, speaking of the Vermont landscape. "The material is available. We were blessed with that glacial deposit."

In Charlotte, MacMartin kneels beside the wall, sifting through the



Charley MacMartin working on a wall in Charlotte.

stones scattered on the ground around him. This is Monks' quartzite, he explains. "What you're looking at are pieces of Mt. Pinle" — scraped from the mountains, carried west by a retreating glacier and scattered in the Champlain Valley. "This is beautiful, beautiful stone," he says.

It didn't travel far to get here. The homeowner unearthed many of these rocks while excavating a swimming hole on his property. Other stones come from piles stacked in the woods around the home — remnants of farmers' past.

MacMartin took a roundabout route to masonry. He studied economics at the University of Vermont and worked

during college on a local farm, where he discovered a love for gardening and landscaping. He started his own landscaping company — initially in Maryland, then in Vermont — and eventually developed a specialty in masonry. Today he runs Queens City Stone & Soil from Hinesburg; he specializes in creating and improving garden beds, setting up composting systems and, of course, dry-built stone projects.

Vermont is blessed with several master masons, MacMartin says, including Dan Snow and Michael Wetmore. He bonded his craft under their tutelage.

Most days, MacMartin works alongside an apprentice — a new one every year — but on this particular afternoon he's alone. The wall is about two-thirds of its anticipated three-foot height. As the wall grows upward, MacMartin chooses smaller and smaller stones. The previous day, when he and the homeowner sought a source of stones for today's work, the image they had in mind was "Gerard's brook." They collected stones roughly the same size and shape as the locally celebrated pun as lemons churned out by Vermont baker Gérard Raboued.

The wall, like all dry-laid masonry, is "battered," which means it tapers gently



Horseshoe wall, 2012



IF YOU CAN COUNT TO THREE,
AND IDENTIFY LARGE, MEDIUM
AND SMALL IN A ROCK PILE,
THEN YOU CAN BUILD
A STRUCTURAL WALL.

JARED FLYNN

Instead of rising from a thicker base to a narrower edge. Viewed from their ends, most stone walls have a slight "W" shape in profile. MacMartin uses two wooden frames at either end of the wall, with two strings running between them, to help guide better and height.

Between the two bulky faces of the double-sided stone wall, he pins "bearing" — small chips of stone and rubble that form the core of the structure. Each stone is placed by hand — from the corners along the walls up to the walls face is the bearing that is hidden in the wall grooves.

If it seems relatively straightforward, that's because it is. "Dry stone walling is not rocket science," Flynn says. The craft, he continues, boils down to some simple rules that dictate, essentially, the order in which one stacks rocks. "If you can count to three, and identify large, medium and small in a rock pile, then you can build a structural wall," he suggests. "It's that simple."

MacMartin agrees. Each winter, during his off-season, he leads workshops for novices interested in learning to build a stone wall — and he boasts that he can teach anyone. With materials, design and labor, a stone wall can be an expensive proposition. With his workshops, MacMartin says, he wants to offer homeowners an affordable route to building their own.

The workshops invariably fill up. Charlotte landscape designer Ashley Robinson, who collaborates with MacMartin from time to time on garden projects, attributes their popularity to the satisfaction homeowners take in learning a DIY approach to a stonewall, a historical practice.

"There is something fundamental to human nature about getting to work your hands in the dirt," Robinson says. "With stone walls, that goes beyond just sitting earth. It's actually building. As a species, we want to be part of that. We crave the process."

Part of what MacMartin loves about the craft, he says, is working with "native stone" — gathered from a landowner's own property or from a nearby farmer's

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Pain Believers

Theater review: Gruesome Playground Injuries

BY ALEX BROWN

Lesen is decidedly more in line with first season's production of *Gregg Gorman's Gruesome Playground Injuries*, now playing at Huntington's Off Center for the Dramatic Arts. The production and the script are the theatrical definition of bare bones simple props, a black-box theater, few characters but from this season plan one two brilliant performances that create some of the darkest and funniest moments you will ever see on stage.

THEATER

Joseph details character and story into eight power-packed episodes. They work like modern dark fiction: no long buildup, straight to the sordid reaching down. Honor is a key ingredient, but *Joseph*'s story is about pain itself. By embodying it so consistently in images that the characters experience, the play achieves a poignant paradox. The wounds become metaphors, physically marked on the character's bodies with red athletic tape, as a signifier that exist there both too futuristic to be real and too agonizing to be false.

The scenes hug forward and backward in time, a construction that not only alters chronology but gives the audience an introspective distance. Sometimes we have the perspective of the future, but primarily we're struggling to reconcile events that have exploded before us. *Joseph*'s significant traumatic makes the story's perspective less important than the full emotional content of the scenes. In a sense, the characters and plot swirl and sit at all, but the feelings always are.

The play opens windows on the characters from ages 9 to 38. Doug (Doug Gailhouse) is a thriller writer who needs pain to write himself and confuse readers with bewary Kaplan (Chris Curwell) is a teacher who graduates from rape childhood memories to self injury and up the state enough later to find in a mental hospital. Doug's wounds are visible, while Kaplan's need to be hidden, and the two immediately achieve a special symmetry as they reveal what hurts them. Quietly, they take care of each other. The audience watches the play hoping that these two will love, protect and heal each other, but *Joseph* never allows it to be that simple.

This show can ridicule viewer's faith in what live theater can be. It opens with



**EACH EPISODE IS SO
PACKED WITH INTENSITY
THAT THE AUDIENCE USES
SCENE TRANSITIONS MUCH AS
THE ACTORS DO — TO PAUSE
AND REGROUP.**

Gailhouse and Curwell playing right into the acting challenge of being a young adult. Curwell manages a pure, youthful vocal clarity that eliminates adulthood from the last word she speaks. Gailhouse portrays

the dark cynicism of a child who can only control his future by making himself more frightened. Pointing to the bleeding cut on his face, he asks Kaplan, "Do you want to touch it?" with all the solemnity of a religious rite. Their bond forms.

In the next scene, they're 23. Kaplan is desperate to conceal how drunk she is (sorry, but Doug is handling the scene about his latest injury [sweat]). We watch this fully realized scene with a little misapprehension of the 6-year-olds the actors just portrayed. It's a thrilling dramatic effect throughout the play to learn through time this way, always gripped by powerful, nuanced performances.

Curwell has many extraordinary moments, one of them is Kaplan's monologue in Doug's hospital room. Curwell comes so completely on-off-on-again so inside her character as the articulator for Kaplan that she makes the delicious scene of being granted the privilege of understanding another person in an unguarded moment. The words she speaks happen to her, without control or premeditation. And she surprises herself, and us, more than once with the decisions she makes. There's a thrilling sense of free fall. We don't know what will or can happen next. We surrender to Curwell's riveting performance.

Gailhouse gives Doug a deep, shivering sorrow but tempers it with almost humor instead of despair. He makes a search for peace and even confidence that he will find it, against all odds. That this calm might only exist at the eye of a hurricane doesn't keep him from making it. Gailhouse's large frame gives Doug a powerful solidity, but he contrasts it with delicate hands and soft gestures. With especially good at showing his premonition about the world Doug hates it will all make sense sometime but can't be sure he'll get his wish. Gailhouse skillfully plays that childhood yearning with an adult's brooding comprehension, dancing in time and again.

Best of all, Gailhouse and Gailhouse work well together. They connect with each other to reveal him theater's greatest quality: It allows us to witness actors taking the risk of perfecting a moment no one can watch back. The show plays without interruption over 90-minutes running time.

Each episode is so packed with intensity that the audience uses scene transitions much to the actors do — to pause and regroup. We reflect, the actors prepare

And as they briefly rest in neutrality, we witness a bit of their process. On a whiteboard, one scene writer writes a title, which generally describes a wound, and how old the characters are at the time. The order of scenes is far from random, but watching these actors in the intervals gives us a sense that what they write is a proposal, as they have to agree on. Even though we have been watching a scrupulously rehearsed and directed production, each scene transition has a weightless moment in which Curwell and Gailhouse seem to date each other. And they make good each time.

These transitions don't include costume changes. The decision to run the entire show, covering 30 years, with each actor wearing the same dirt, dark clothes presumably reflects a design to keep the focus on the performances, not on clever symbols or the flow of an over-the-top arbitrary. Costume Costumes Cost. Itiner has chosen cost, nonetheless clothing that doesn't evoke any particular age. The effect is further to dim our expectations for these two. This is arguably overkill in a production that purges authenticity from every event, but it's an honorable choice.

Director Mark Alan Gordon establishes a strong rapport between the actors. His decisions about stylizing the wounds and using simple set elements always serve the script well and keep attention trained on the performers. Gordon strikes an albed balance between grace and tragedy, and shows us that watching for characters to "save" each other is his top goal.

We've conditioned culture in our stories for romance as an obstacle, but this play is not a coming-of-age or a story of thwarted love. Doug and Kaplan need each other. But that doesn't mean they embody each other's happy ending. Their wounds define them, and they share a mystical compassion for each other. That's defiance enough. **B**

1 *Gruesome Playground Injuries* (9/14/15) Joseph, directed by Mark Alan Gordon, produced by Mark A. and Wendy Productions, is playing through Saturday 8 p.m. at 4 p.m. and 7 p.m. on weekdays at the Off Center for the Dramatic Arts in Huntington 208-010-6654 or 410-2708. offcenter.com

PHOTOGRAPH BY

REVIEWS BY

MARK ALAN

BY

SIDEDISHES

BY CORIN HIRSH & ALICE LEVITT

Dog and Slider Show

JUNE 5 (5:30) HAS OPENS IN VERMONT

What would Jesus do? If he could cook like the members of the Manhattan-based **CHURCH OF THE CRUCIFIED ONE**, he would expand. Last Friday, the group, led by executive chef **HARVEY SMITH**, opened **JUNE 5 DOG HOUSE** in Waterbury's Cabot Annex at 2000 Waterbury Street Road. **JOHN JACOB JACOB'S PALE CAKE** in Westbury and **JACOB'S PALE CAKE** in Northfield. A portion of the proceeds from every meal at the restaurant goes to the Church of Jesus's Child organization, which helps to feed and educate children in Kenya, Jamaica, Brazil and India.

While the expansion may seem a good global cause, Vermont diners are enjoying the culinary benefits here at home. Jacob's serves breakfast beginning at 8 a.m. each day, including homemade cheddar biscuits with eggs, **CAJUN** chicken and choice of breakfast meat with house cheddar sauce. For those already craving a hot dog, there's the **Early Bird Dog**. That's a **SCORE** of **FRANKIE** style sausage links wrapped in scrambled eggs and melted Cheddar cheddar and melted into a grilled **HAPPY**. **HOP BUNNY** hot dog bun. Halfway Normal hot dogs are served from 10:30-4 a.m. until 6 p.m. Customers at the restaurant's counter or take-out window can choose their own toppings or try one of Smith's seven concoctions, none of which costs more than \$3.50 on a dog.

The hand mix dog includes homemade ketchup and sweet Thai chili sauce, while the South by Southwest Dog features house barbecue sauce and shredded Cabot cheddar on a bacon wrapped frank. There's also a selection

of sliders, among them a house-smoked pulled pork on the same barbecue sauce.

That sauce, which Smith describes as a mix of Caribbean and Manzanilla-style flavors, is one of a few items he is now marketing outside his restaurant. A jointing suggestion from Mrs. Smith stuck and gave the sauce its name. "My Smoker Hot Wife" Smith will bring the Wife to various central Vermont markets, including Montpelier's **MARKET HOUSE** on 10-11, along with his homemade ketchup and mustard, soon to be crafted from homegrown cabbage.

While the original Jacob's Pale Cake has scaled back its hours to just breakfast and Friday dinner, Jacob's creates that there are lots of times and places to taste the good word.

Crumbs

LITTLETON FOOD

10-11

Dry-aged steak fries featured moodish chicken with chips. Chef **JOHN-JACOB** SMITH will be spinning some serious wares when **HOLEMAN** opens on Thursday at 20 Main Street in Winnetka.

The space will open on schedule after a few old memories left by woodworker Rynch Stuffer. The premises holds a crew of guys used to opening restaurants. Partners **JOHN-JACOB SMITH** and **JOHN-JACOB SMITH** have been at least four entries among them, including Manzanilla's **THREE FIVE EIGHT** and **THREE FIVE EIGHT**.

Many a man on what exactly will issue from Holeman's 15 p.m. "He went to

A Moveable (South End) Feast

PINE STREET TO GAIN A FRIDAY NIGHT FOOD TRUCK STOP

Since Seven Days reported last week on a Friday-night food-truck pavilion coming to Burlington's South End, **RELATION** — half of Artistick, the event's organizers — says he's received "lots of calls from people starting up food trucks who asked, 'Hey, can we park there?'"

Not quite yet. The **SOUTH END FOOD TRUCK STOP** is set to open in two weeks and is already at full capacity — at least for now. What's that, the discovery that Burlington is bursting at the seams with food trucks is a welcome one. "Sometimes you can get some really creative food from trucks that you can't get in restaurants," says **JOHN-JACOB SMITH**, Waterbury's "It's a sensation by necessity."

Every Friday evening from 4:30 to 9 p.m., beginning on May 24, the parking lot behind **SPEEDER & EARL'S COFFEE** will morph into a bazaar of sausage and corn peddling barbecue, steaks, ice cream, fresh juices, beer and even more. Nine vendors have agreed so far. Expect tacos from **MANZANILLA**, burgers from the **HOUSE OF BARS**, hot street food from **PALE CAKE**, creative sweet treats from the **HOUSE OF BARS**, barbecue from **SMITH'S**, fresh juices from **THE HOUSE OF BARS**, more from **HOUSE OF BARS**, ice cream from **LAME**, **CREAM**, **SAVORY**, and beer from **HOUSE OF BARS**. **HOUSE OF BARS** is the event's sponsor.

Knowing that **HOUSE OF BARS** is a local home, plans to serve up Cajun and Caribbean-inspired foods such as smoked pork sandwiches, empanadas stuffed with crab or seafood chicken, saucy lobster, ham or chorizo burgers, and — depending on availability — small plates such as fried chicken heads. "I'm going to top my farm friends to see what I can get," says Smith.

Even the resident brewer is going to get creative. "We're talking to **JOHN-JACOB SMITH**, Fiddlehead's owner" about a special South End summer beer. "We say, and adds that patrons will be able to reuse the entire space with a beer in hand (rather than have to retreat behind a counter).

The trucks will most likely form a ring that "brings the buildings," Maffey says. That and all the shades of AD-Glass, which will stay open late each Friday for glass-blowing demonstrations. We hope other nearby galleries will eventually follow suit.

Artistick will put out picnic tables and provide bathroom access and live music every week. Steve Madden's Pine Street live-performance is slated to play at the managers' event, and music collective **JOHN-JACOB SMITH** will play a succession of Fridays.

The part Wix and Maffey are most excited about is donating a portion of each week's proceeds to the **CHARTERED EMERGENCY FOOD BANK**. "It's a pretty incredible place," says Wix.

In the meantime, the Artistick duo is busy renovating the front of the former Fresh Market space. For more on that, see Crumbs.



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food

Appetizing Anatomy

BY JAM

It is difficult to eat a pig. The robustest further than "just smoke the hell out of it," as Price says he did at pigskins when he was a chef and ran a butcher, he divided the steer into eight pieces, with each hanging quarter cut in half.

He put all the pieces on the trepan at once, then roasted them as they became ready, ribs and loins first. "Cooking a whole cow is definitely a different experience than cooking a whole pig," Price says. "I think it lends itself more [to that treatment] [beef] is a lot more forgiving. The brisket was amazing, the back ribs were amazing. The dry heat was amazing for it."

Even when he's not feeding a hungry group at a cattle show, Price is using the skills he learned from the experience. For the Vermont Traditional Foods and Health Symposium at Shelburne Farms

The pig was raised at Jasper Hill Farms in Greensboro and fed the whey left over from production of the farm's famous Bayley Hazen Blue and Wrentham cheeses, among others. The first of nine courses included home-made beer and sausage served with two different chunks of Jasper Hill cheese, for a taste of two links in the food chain on a single plate.

That was just the beginning. Longworth says his meal included 23 different elements made from the pig from bones simmered for the broth of pork-neck ramen soup to fat rendered for Asian pork buns that fit wonderfully with pork marabou.

Longworth says dinner gobbled up that day, which he referred to as "stop and standstill," but the 2nd bit of the night came between courses eight and nine. "We took all the skin off, and we made cracklings," Longworth says, as if telling a dirty secret. He and his team



on June 18, Price will enter a "growing dinner" that includes a roasted shoulder of beef cooked in the style of the whole steer.

When he makes a single dinner from a whole animal, Price says, he prefers to divide the meat into several different elements. For one local chef's wedding, Price made dumplings and sausages, as well as belly, loin and shoulder pieces, and presented them all on a wood on a big, central table. "It's more of a conversation piece, something special that people can really see," he says.

Adam Longworth, chef at the Common Man Restaurant in Wrentham, took a similar look on April 7 with his 50/1 Why Fed Pig Dinner.

"The roast steer-only dinner proved to be so popular that not 50 but 56 seats straddled to honor a single pig from Wrentham-based Vermont Why Fed Pigs.

fried the skins to bubbly crispness just before they left the kitchen.

"We served them fantastically in a big bowl, and we heard an uproar from the dining room — people were clapping and cheering as they bit the table," Longworth goes on. "I asked Lorain [Wrentham, Longworth's partner and co-owner] what was going on, and she was like, 'If you go into the dining room, all you can hear is crunching.'"

There isn't usually much call for taking apart whole pigs in Longworth's cash-based fine-dining restaurant. But, he says, it was a refreshing change to do the dinner and support Vermont Why Fed over Ignace Villa. "I really liked the concept of it. We were able to do so much," he explains. "It's not like we're just trying to sell pork dishes. We can get a whole pig and sell it all in one night."

Longworth says he'll definitely do similar dinners in the future. He's

SIDEDISHES

CONTINUED FROM PAGE 45

inspire everyone," he says. One thing is for sure, though: These will be a popular brew from **BAKE HOUSE**, creator of **BONNET ROAD BREAD**.

fire cooked by chef **NICHOLAS WITTING**. Wito says the partners thought hard on "what Burlington was missing" and decided that it included noodles.

will be Amis's holy grail. "If someone wants to spend \$5, we'll have something for them," says McHenry.

My way be a thousand miles from Kentucky, but Vermont is short to give us first-time bourbon, from **SHORELAND** **WITCH BOTTLE** in Jeffersonville.

On owner **JEREMY ELBERT** says the dandelion's STRAIGHT **AMERICAN WHISKY** will be available in the tasting room starting this Saturday, but it may go fast — he's taking reservations on the first batch of 300 bottles.

The 100 percent rye whisky was aged for six months in "raw charred white oak," Elbert says, and should be available in state liquor stores by June.

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They have their hands full with the South End Food Truckstop, but **Art's Bar's PA MCHEENY** and **PAUL HALL** are also busy chipping away at flowers and transforming 400 Pine Street into a new gallery's life.

Come July, the former Fresh Market will occupy as an event and gallery space, as well as a 16-seat cafe with Chinese/Austrian

dumplings and creative Chinese dishes. "It's food that has more diversity than people realize," says Wito, who has family in Hong Kong. "[Noodles] are something I grew up all the time."

The still-emerging cafe will focus on lunch. Wito says, and the kitchen will source local ingredients whenever possible. However, accessibility

thinking of following in Wernicke's or Bacon Footage with a lunch or a snack — just not a whole story. Even with a half story, "The dinner's most likely to be 100-1/2," he says.

Whole-animal meals may be a recent Vermont trend, but they go way back. Chef Michael Wernicke of Wernicke's Prohibition Pig is using piggyback days and winter roasts from his college days as inspiration for a June dinner that's still in the planning stages. "We did them all the time at North Carolina State," he recalls.

Wernicke hopes he can persuade Prohibition Pig owner Chad Rich to get a spot for the new smoker that will arrive at the restaurant soon. "I've never done a whole-hog porchetta, so I'm excited it had to hit" says the chef, describing a practice that harks back to ancient Roman times. "I think it would be a

whole other level of cool to do one on a spit outdoors."

Wernicke was one of the attendees at L. In for Lamb, smoking up the smell of lamb smothered on files of the Wood's deck overlooking the waterfall. Now he plans to collaborate with Macdonald himself, perhaps on that porchetta.

A meat specialist, Wernicke can comment on the whole-animal experience as both person and cook. "There isn't a better way to throw a party for both the people throwing it and the guests," he says. "They're all eating the same things as a group, and the food is kind of the focus, but at the same time, you're meeting people you had no idea existed, and everyone is having a great time."

A single animal bringing a bunch of people together? That's not connecting through food, what is it?

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Fire Down Below

Taste Test: nika

BY CORIN HURSH

Just 20 minutes into our second visit at nika, the table suggested a medieval-style feast.

When our server arrived with a plate of grilled octopus, the table was so full that he paused and whispered, "I'll just put them ... um ...". My friend and I stopped eating to encourage photos and glasses — grilled octopus salad, braised strickpolka, curls of prosciutto, a rose and a cucumber-by-the-sea spritzer — and make room.

A meal at nika can come with its special challenges: The menu, both drinks and food, is encyclopedic, and it's hard to stay yourself as, at least on a first or second visit. The menu is inspired by a swath of many countries — Italy, France, Mexico — and many of the dishes, such as the tender, spicy octopus, duck confit and spine-ribs-baked lamb, are all available.

For 21 years, this subterranean space was the home of Three Tomatoes Trattoria. While this trio-chef still encompasses a trio of restaurants — at Williams, Harvard and Lebanon, N.H. — owners Jim Reman and Robert Meyers closed and dramatically transformed their Burlington location last winter.

Devoting its focus on Mediterranean theme was silly. The word itself may confuse some people. With 21 countries bordering the Mediterranean Sea, what does that even mean? Was it just a fancy way to repurpose the Three Tomatoes brand?

Maybe, but when you consider the chef, the word "Mediterranean" takes on real meaning: Roman Vetro — who headed the Red Clover Inn in Mendon for three years before coming to nika — has spent a decade of his professional



WHEN YOU CONSIDER THE CHEF, THE WORD "MEDITERRANEAN" TAKES ON REAL MEANING.

life across the pond. Vetro grew up in what he calls a "very ethnic" Portuguese neighborhood outside Fall River, Mass. He pursued the culinary track in vocational high school because neither welding nor auto mechanics appealed, he says. Better yet, all of the school's girls were in the program. "I thought, OK, I'm going to flirt my way through high school," recalls Vetro, dead serious.

But cooking proved to be more than a flirtation. Vetro went on to attend the culinary institute of America and, after graduation, made his way to northern Tuscany and Paris, then back to Massachusetts, and eventually

to Woodstock, Vt. There he cooked alongside Jason Merrill at the Jackson House Inn and with Ted Fontaine at Homingways before taking the reins at the Red Clover Inn.

Vetro says he and the owners "changed everything" about Three Tomatoes. Though the restaurant has the same footprint, the white tile floor is the only vestige of its former decor. The space is now dimmer and cozier, with exposed-wood walls along one side of the dining room echoed by walls of rough cork throughout the space. A chandelier and pendant lights cast cozy, intimate light, which plays off the

wood-fired oven in the open kitchen. Bunches of moss cover a back wall. It's a place you want to retreat to on a wintry day — or a winny summer one.

Especially dramatic is the alcove bar, with a slightly boogie look (like television sets without screens) and a lengthy drink list. Drinks — which double as food at a wine bar — these are 10 wines by the glass. The interesting choices include Aglianico, Pinotage, Godello, three sparkling — and bubblegum — two rosés (The Sicilian Candice Barbors, made from Nero d'Avola grapes, is a juicy, versatile friend to much of the food here.) Six draft beers pour some decent beer — think Faldkhead Brewing Company IPA and Allegish White — and an eclectic range of bottled beers, from Lake Placid Craft Brewing Company (the ale to select Alice Robinson and Peroni).

The cocktails seem most in step with the lounge-to-the-urns Mediterranean ethos, drawing as they do on herbs, local spirits and fresh-squeezed juices. A tart, frothy Amaretto sour seems a half-step from shifter weather, but drinks such as the huge, ruby-red Greek Margarita (blended with blood-orange juice) and the Satorini Spritz (a refreshing blend of Cognac, local vodka, grapefruit juice and fresh mint) seem designed for long spells of people-watching at a table on Church Street.

Why're also good matches for many of the smaller plates, which make up most of the menu. On both of our visits, our table was quickly blanketed with



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salads, crudo, shivers and "boards," i.e., plates of such items as silky prosciutto (\$3), whipped ricotta (\$6), salty, marinated olives (\$3), and a dollop of perfectly buttered or chunky, smoky eggplant dip served as rosti on leaves (\$4 each). While the dips were tasty enough, they were outdone by the anticheke bagnaiole (\$4) — two squishy, braised semi-hollow halves served in a fragrant, buttery broth. A haulin' of Rod Hen taking Company bread cost an additional \$1.

While the boards allowed us to get our satiation on, I found the crudo and warm appetizers, none of which had layers of mysterious, warming spices, showers of salty, aged cheese, or just a kiss of olive.

The griddled scallop salad (\$4), for instance, denuded the latter, underdressed green to shreds. Fired into submission, it was sprinkled with shaved Parmesan and drowned in what tasted like high-quality olive oil, a hint of orange juice and herbs. It ended up growing on the charred scallop heart rather than leave anything behind.

The delicious griddled, Portuguese-style octopus, accompanied by sliced potatoes and spiced with piri piri peppers, is based on a recipe from Yvonne's grandmother. Its personal touch is leaves of arugula as well as the addition of small black lentils so concentrated they taste almost like beans but are actually dehydrated ones. The dish exemplified how low-simmering heat can achieve food

without overcooking delicate New England palates.

Also prize-worthy were those dishes stuffed with seasonal produce, wrapped in prosciutto and fried. For \$6, it was an addictive mishmash of sweetcorn, salt and fat, like a higher power of bacon-stuffed cornucopia. A trio of oven-roasted asparagus (\$7) was composed of velvety, falling-apart, home-ground pork stuffed in a bright-red sauce. A shiver of charred shrimp (\$10), sprinkled with citrus oil, basil, pine and garlic, was tasty and tart.

More complicated was the yellowtail crudo (\$11), one of three raw-sliced plates on the menu. The kitchen layered crispy garlic, basil and fried chile peppers over the fish. The peppers were novel and resembled anise, but the fish was divided in multiple layers of flavor — fewer we'd have been better.

A few other dishes were slightly problematic. We spit out bits of shell from our oysters-on-the-half, and, though the flavor of the saffron soup (\$6) slightly captured the season, its consistency grew too thick as it cooked. While the cheese, then pizza, croutons were topped with novel proteins such as yellowfin tuna and pork belly, the variation we had — with house sausage, mushrooms and herbs (\$10) — was decent but forgettable, especially compared with other more imaginative plates.

Entrées at *rela* are slightly lower versions of the small plates, on our two visits, my friends and I tried just four of them. Fishy steak fries consisted of tender, poppy petite tender steak — so juicy it was surely marinated before firing — topped with truffle salted butter. Along with a generous handful of crispy shoestring fries, it was a deal for \$18.



Another favorite was the pilchard *scotch* (\$17), stuffed with two beans and marinated salmon and drizzled with sherry mushrooms, poached scallops and meat. The "crispy" duck confit (\$16) wasn't quite crispy, but had the deep flavors of a long cure. Served on a bed of housey white beans and bitter wilted greens, it was a solid supper.

Least successful was the braisino (\$18 for a half-portion of one file), a tender white fish not seen much in these parts. It had a nicely crisped skin, but the filet tasted so fishy that, if I hadn't known better, I would have thought it was mackerel. A pool of bland broth didn't do the dish any favors, either.

That was one of very few negatives on this otherwise winning menu. Another was the olive-oil poached octo (\$7), which was intriguing but lacking in personality. Dessert *salvato* came on another plate a feather-light, barely sweet, white-chocolate panna cotta (\$4) topped with brandied citrus and jiggling in a puddle of grapefruit gelatin.

Rela is beginning lunch service this week, with a roster of sandwiches, smoky shivers, salads and other small plates. I hope these outside tables are big enough for our next visit. *B*

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MAY 9-12 | THEATER

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MAY 10 | MUSIC



Dynamic Duo

In the early 1960s, Pacific Northwest natives Dean Robinson and Ned England found a kinship among other singer-songwriters dedicated to traditional mountain music. He found his craft in an off-the-grid hamlet in northern Vermont, and with his 1994 debut, *Elemental*, Zedberg began touring full time. After meeting Dean, who would become his wife, in 2002 at a concert in California, the two joined forces, with her clawhammer banjo playing and vocal harmonies accompanying his guitar and fiddle skills. Today the pair leads from Asheville,

North Carolina, and bring Appalachian tunes and original songs to the stage.

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MAY 11 | LGBTQ



Dueling Divas

When aging lounge singer Veronica Jags' winning career is threatened by the fame-hungry upstart Jayne Summers in *Whatever She Wants: A Drag Musical*, sparkles fly. Its leading ladies played by Sasha Steinberg and John Jacob Lee, respectively — real-life partners and cocreators of the piece — this theatrical bout blends the glamour of drag-queen performances with the essence of film noir. Proceeds benefit the Transmission Prison Book Project, which supports incarcerated queer, trans and gender-nonconforming individuals nationwide by publishing their artistic and written submissions in zine format, as well as granting them access to literature, resources and recreational opportunities.

WHATEVER SHE WANTS: A DRAG MUSICAL*

Saturday May 11, 6 p.m. at Helen Street Prison in White River. jonnydrag.com/whatever-she-wants \$5.



Flower Power

Spring is here, and with it comes the beauty and sweet scent of lilacs, flowering crabapples and more. The UW-Madison Horticultural Research Center celebrates this explosion of color and new life with the Bloomtime Festival. Families and the grounds, visitors explore the sensory on-cow-to and live music while the art. Free painting, hay rides, a treasure hunt and seed planting delight little ones, while their adult companions attend workshops ranging from growing hops and apples to pest and fungi management. Inspired by all the vegetation? Folks can purchase seeds and vegetable starts to transport to home gardens.

BLOOMTIME FESTIVAL

Saturday May 11, 10 a.m. to 3 p.m. at UW-Madison Horticultural Research Center in South Burlington. Free. Info: 608.207.5333/hortresearch.org

MAY 11 | AGRICULTURE

EXPO2013

Vermont Chamber Business & Industry EXPO May 22 & 23
Sheraton Burlington Hotel & Conference Center

Wednesday, May 22:



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Business Luncheon: How to Recruit and Retain Top Talent
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FEB 10 TO F 10 P 30

WINDY TRADITION MEETING Singers, actors perform plays and sing songs. Feb. 10 and 11, 7 p.m. to 9 p.m. at the Windy Tradition Meeting, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

outdoors

WINE WALKS Lake Champlain Commission staff will visit the historic house at 1000 Main St. in Burlington, VT 05401. The walk will be held on Feb. 10, 10 a.m. to 12 p.m. Free admission. For more info, call 802-255-1111.

performances

FINANCIAL LITERACY WORKSHOP Business casual talk and discussion. Meeting from 10 a.m. to 12 p.m. at the University of Vermont, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

special

GENERAL VERMONT CHAMBER GOLF CHALLENGE Players take a day of golf and a day of learning. Feb. 10, 9 a.m. to 5 p.m. at the Vermont Chamber of Commerce, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

trivia

CHILL BOARDWALK The best boardwalk in the state. Feb. 10, 7 p.m. to 10 p.m. at the Vermont Chamber of Commerce, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

theater

FOOLIN' IN THE BOOP Professional, funny, and hilarious. Feb. 10, 7 p.m. to 9 p.m. at the Vermont Chamber of Commerce, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

food

GOOD FISH Feb. 10, 7 p.m. to 9 p.m. at the Vermont Chamber of Commerce, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

music

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THE GOOD DOCTOR The Vermont County Players present the Vermont County Players' production of "The Good Doctor" at the Vermont County Players' Theater, 1000 Main St., Burlington, VT 05401. Tickets \$10. For more info, call 802-255-1111.

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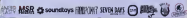
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Saturday, June 8

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NEWS & FEEL

FOOT: THE LAMARCA WINS WORKOUT The Tri On North End Ladies A, Burlington, 6:30 p.m. \$10. Info: 524-3043

WINE & CONVERSATION Betty Burrows, Landon Bunker, Nicole Hase and Michaela Bane of the Vermont Center for Wine & Olive Herbology evaluate individual vineyards and local winemakers. 6:30 p.m., Burlington, 4-7 p.m. Free, presentation of individual vineyards. Info: 801-8121

8-B-B-B-B Sep 10-11, North End Green A, Burlington 7 p.m. \$2. Info: 524-3043

Bride

MUSE IN HERBOLAND Youngsters get acquainted with crafts and play with in-house parents and regional partners that will make every occasion extraordinary. 10-11 a.m. Free. Info: 254-1832

JIVELY HOBBY LAUGHTER HOUR Nikki Corbett and Charlene Leach lead playful exercises for ages 10 and up that focus on laughter, bonding and giggling. 10:30 a.m. \$10. Info: 524-3043

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10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1033-1034-1035-1036-1037-1038-1039-1040-1041-1042-1043-1044-1045-1046-1047-1048-1049-1050-1051-1052-1053-1054-1055-1056-1057-1058-1059-1060-1061-1062-1063-1064-1065-1066-1067-1068-1069-1070-1071-1072-1073-1074-1075-1076-1077-1078-1079-1080-1081-1082-1083-1084-1085-1086-1087-1088-1089-1090-1091-1092-1093-1094-1095-1096-1097-1098-1099-1100-1101-1102-1103-1104-1105-1106-1107-1108-1109-1110-1111-1112-1113-1114-1115-1116-1117-1118-1119-1120-1121-1122-1123-1124-1125-1126-1127-1128-1129-1130-1131-1132-1133-1134-1135-1136-1137-1138-1139-1140-1141-1142-1143-1144-1145-1146-1147-1148-1149-1150-1151-1152-1153-1154-1155-1156-1157-1158-1159-1160-1161-1162-1163-1164-1165-1166-1167-1168-1169-1170-1171-1172-1173-1174-1175-1176-1177-1178-1179-1180-1181-1182-1183-1184-1185-1186-1187-1188-1189-1190-1191-1192-1193-1194-1195-1196-1197-1198-1199-1200-1201-1202-1203-1204-1205-1206-1207-1208-1209-1210-1211-1212-1213-1214-1215-1216-1217-1218-1219-1220-1221-1222-1223-1224-1225-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you learn the basics of
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Restorative Yoga and Bikes
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Bikes are used to provide
a gentle workout and to
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process. The program is
designed for people who
are looking for a gentle
workout and who want
to improve their flexibility
and strength. The program
is open to all levels of
yogis and bikers. The
program is held on Wednesdays
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The program is held at the
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Integrative Therapy, 204
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IMPAIRED LIVES**
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program is to help you
learn the basics of yoga
and mindfulness. The
program is designed for
people who are looking
for a gentle workout and
who want to improve
their flexibility and
strength. The program
is open to all levels of
yogis and bikers. The
program is held on
Wednesdays from 6:00
to 7:30 PM. The program
is held at the Vermont
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teens who are looking
for a gentle workout and
who want to improve
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yogis and bikers. The
program is held on
Wednesdays from 6:00
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Child Care

Analís Mitchell talks about *Child Ballads*, her new record with Jefferson Hamer

BY DAN ROLLES

Anaís Mitchell is sitting cross-legged on the rolling lawn of her parents' rural house in Vermont, where she has spent the morning harvesting dandelions to make wine. Hip, multicolored Weylfeer sunglasses shield her eyes from the brilliant midday sun. She's clad in shorts and a tank top that curves over a modest baby bump — she's due to have her first child with husband Noah Hulse in late July.

Mitchell is disapplying about 100s British Isles folk/neo-traditional singers such as Paul Brady, Martin Carthy and No Juke, whom she discovered while she was playing in England several years ago.

"There is something so funky, yet exotic, about that music," she says of recordings such as *Jeans' Ballads* and *Jeans and Carthy's Crown of thorns*. "They're fucking awesome."

It is a natural fit that hyperactive Mitchell, it also inspired her latest record, and first with New York City-based songwriter Jefferson Hamer. *Child Ballads: The Duo performs at the Higher Ground Ballroom on Tuesday, May 14, with New York-based folk duo Mike & Ruthy*.

Child Ballads is a collection of songs derived from *The English and Scottish Popular Ballad*, an anthology of traditional British and Celtic folk songs compiled by British collector Sir Francis James Child in the 19th century. Mitchell and Hamer adapted seven selections from that voluminous compendium — Child collected 300 ballads in total — tweaking the language and arrangement of those centuries-old tales to tickle modern ears.

"In that way it was almost like adapting a novel for film," says Mitchell, describing a process not dissimilar to her last adaptation project, the folk opera *Madness*.

"It is such a world away from" she says of her retelling of the Orpheus myth. "We're used to a certain style of



storytelling, of story arcs. *Madness* doesn't have that structure. It doesn't give you the Hollywood ending, and it's unusual in that way."

She says the stories from *Child Ballads* are similar in that they, too, surely offer conventional or convenient narratives. That recent consciously deconstructing the songs — a process she and Hamer call "backshocking" — to modify archaic language or juxtapose a story arc.

In the song "Dan Liza," for example, the duo cut an entire verse about faeries because it was deemed outrageous.

"There's a push and pull between bringing things into the mold that feels the most satisfying and being open to the fact that our faeries is leading," Mitchell explains. "Maybe there's a reason why things are so gripping in these storytelling traditions."

As with *Madness* and, more recently, Mitchell's 2012 pseudo-concept album, *Young Men in America*, *Child*

Ballads concerns itself first and foremost with telling great stories.

"The ballads are such an amazing example of storytelling," says Mitchell. "It's the English 101 thing of showing and not telling. They're always giving you a visual to explain what's happening."

She offers the ballad "Sir Patrick Spens" as an example.

"The first line that Sir Patrick said, he gave a weary sigh. The last line that Sir Patrick said, the salt sea blinde him epe" she recites. "You know how he felt, without anyone

telling you. It's a satisfying way to understand the story."

Because the language of original ballads is so vivid, Mitchell and Hamer needed to strike a balance between honoring their source material and making sure their audience would be able to follow along. In some cases that meant cutting absolute verbiage — "It's called 'law at the pier,' for example

"We didn't want to water it down, but we didn't want to do anything that would get in the way of people's comprehension of the stories," Mitchell explains.

The songs on *Child Ballads* have been handed down for centuries, often orally. As such, there are countless variations, both in prose and melody, from which Mitchell and Hamer could draw. The duo's take on "Clyde Water" was based on a 19th-century version of the song. Their "William Lady" owes a debt to Martin Carthy.

Mitchell says part of the challenge was choosing the older versions on which to base their own adaptations and finding a way to personalize them. She adds that for certain songs there were no existing versions in which they cared to trace their own. So they simply invented new arrangements — a bold move in traditional folk.

"We have these versions already," she says. "There isn't anything anyone can do that can destroy what's already been done. All these versions still exist. So the worst you can do is do something stupid and nobody cares." She points before adding, "We didn't want to feel like we were playing dress-up for some new fair or something," referring to Renaissance festivals celebrated by enthusiasts of the period.

Mitchell says she has a "heart" to do another musical-culture venture like *Madness*, but given the coming changes in her life she can't say when she doesn't rule out some of the remaining 290 *Child* ballads emerging in some form in the future, though.

"I think this musical is really generous and inspiring," she says. "I can't imagine that I wouldn't go back to it at some point." ☺

FAnalís Mitchell and Jefferson Hamer play *Child Ballads* at Higher Ground Ballroom, 2nd Tuesday, May 14, 7-10 PM. \$10-\$15. All Ages & Family Open. *Child Ballads* is available at Amazon.com.

SOUNDbites

BY DAN BULLS

Windows Open

Have you bought your Windows Windows III yet? If not, what gives? They're \$20 and put you into every show of the indie-rock bootcarny this weekend in Winooski. That's like, 50 cents a band. You can't afford not to buy one, really. (Note to WWII organizers: You can make checks payable to **OWN BILLS**, that's b-o-l-l-s.)

Since we run a big WWII preview in last week's issue ("Make-Up-Guy! May it, it'll keep the hype level this week. You already know why you should go — killer regional bands, cool venues, playing live across Vermont around the rotary, etc.

But there are a few local shows worth pointing out to add to your schedules. In no particular order:

BREATH WEATHER, Friday at the Monkey House. **WITH GALLANT** is gone, but the band is back in action. Before the farmer in **MEMORY OF PLUTO** from last time left, this was one of the cooler all-country-acts in town. I'm anxious to get reacquainted.

WINTERGUT, Friday at the Monkey House. **TRUCK** full disclosure: My brother, **TYLER BULLS**, is the bass player. And drummer **STEVE HARRIS** works for *Seven Days*. Now that I've effectively torpedoed any credibility, I'll tell you this: The "swampy-funk" bands from east, **BREATH WEATHER**, when he's not busily-singling at Radio has on Tuesday nights, is one of the state's finest and most underappreciated songwriters. Really.

SHARON UNDER, Friday at the Winooski Welcome Center. It's Mayrae Smith Deb.

PARADISE, Friday at the Winooski Welcome Center. Purchase we might hear some tunes from that long-awaited new album, boys?

POWER CRYSTAL, Saturday at the Methodist Church. **PODDY REAGAN**, you had me at *My JJ's Hells*!

WOLFFIE VULGARITY, Saturday at the Winooski Welcome Center. If we can't have **SHREY GARDNER**, **AND GARDNER**'s new project will more than suffice. Great love song (Album).

BARBARA ANN, Saturday at the Monkey House. Don't know anything about them, but they come recommended from east coast.

BLUE BUTTER, Saturday at the Monkey House. Because I missed their show last weekend and I had about that. Also,



After that one...

they just fucking rock.

BLAMING, Saturday at the Spotlight Gallery. A band I've been meaning to catch for a while. I do love me some doom rock.

MAAM, Saturday at the Monkey House. Let's get weird.

A SHARK IN THE GARDEN, Saturday at the Spotlight Gallery. Let's get weird.

Battle Tested

If there is one thing I'm hearing from last Sunday's Higher Ground Comedy Battle, it is that it will almost certainly never again happen in May. Typically the contest is sold out — or close to it. But, also typically, it's held in the dead of January. Likely owing to the fact that it was the most evening of the year thus far — and maybe because it was also up against new episodes of "Game of Thrones" and "Mad Men". As speakers, please — this year's battle was, to put it charitably, sparsely attended. But the small crowd did little to diminish the quality output, which, if anything, was doubly impressive given the tough room with which the contest had to work.

In last week's preview, I mentioned that a few dozen comic candidates always emerge from the field to challenge the favorites. That trend held true. While the likes of **BO HAYES**, **BO LONCH** and defending champ **RYAN HARRIS** were their usual funny selves, the night's real intrigue came from some lesser-known

comedians.

In particular, **CHRIS MARINO** was an unexpected delight. I'm told she finished second in overall points, and deservedly so. She won over the audience with an engaging stage presence and dry, self-deprecating humor as oddly endearing as it was funny. She also scored my new favorite word: *fotha*. (What when years cutting junk food and spilling pants on your boobz.)

Nevermore **JOE BORG** is one to keep an eye on. The UVM freshman displayed remarkable stage poise, especially considering his age. Though his set was clever and it times a little predictable, he landed a few of the night's better shots.

First-late **PAUL DIVISION** — who is actually from Chicago, not New York City, which I continuously state in last week's column — turned in a pair of strong set and might have the best R-start joke going.

JASON BURN'S Montpelier move-inter joke was, as advertised, very clever and, from a technical standpoint, very impressive. It didn't win the contest as some predicted, but it got him into the finals.

And then there was **GABRIEL LAMALA**, who won the night with a pair of typically solid performances. *Warts* were actually out as strong in the set from her before, and I didn't score her

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WED.08

burlington area

FRANKY D'S Karaoke 9:30 p.m., Free

HAIRY OTT 1002 Morgan (janger) suspended 9 p.m., Free. Rehearsal with Burlington Band 10 p.m., Free

J.P. & PAUL Karaoke with a Manager 10 p.m., Free

LEMONS & BIKERS & CAVE South Burlington 10 p.m., Free

MANHATTAN PIZZA & PUB 1000 Mac with Lady Loo 9:30 p.m., Free

MONEY MONROE LaFayette Absolute Blue House 10 p.m., Free

MICHAEL & JESSICA 1002 Morgan (janger) suspended 9 p.m., Free. Rehearsal with Burlington Band 10 p.m., Free

ON TAP BAR & GRILL First Street 10 p.m., Free

RAGG BROS 1002 Morgan (janger) suspended 9 p.m., Free

RED SQUARE Starline 1002 Morgan (janger) suspended 9 p.m., Free

SHINY RAINBOW 1002 Morgan (janger) suspended 9 p.m., Free

central

BARTON 1002 Morgan (janger) suspended 9 p.m., Free

GRAND MOUNTAIN TOWN 1002 Morgan (janger) suspended 9 p.m., Free

INNOVATION BAR 1002 Morgan (janger) suspended 9 p.m., Free

champlain valley

CITY LIGHTS Karaoke with LaFayette Blue House 10 p.m., Free

ON THE ROCKERY 1002 Morgan (janger) suspended 9 p.m., Free

TWO BROTHERS TOWN 1002 Morgan (janger) suspended 9 p.m., Free

northern

THE HUB PIZZERIA & PUB 1002 Morgan (janger) suspended 9 p.m., Free

WOOD'S PLACE 1002 Morgan (janger) suspended 9 p.m., Free

FRANKY D'S Karaoke 9:30 p.m., Free

regional

MONSIEUR 1002 Morgan (janger) suspended 9 p.m., Free

THU.09

burlington area

CLUB MONTAGNE 1002 Morgan (janger) suspended 9 p.m., Free

FRANKY D'S Karaoke 9:30 p.m., Free

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FRIDAY 10 (ART HISTORY MONTH) (WEEK)

Details, Shmetails

From scrappy, lo-fi Modern Moments to Khrisna rock-n-roll people to the fact that they really seem to know where their next gig is. To wit, the listing for the show's upcoming Vermont show on their bandcamp page: "Based out of Windsor, I thank Burlington, VT all the live long day." Close it's actually at the Stapleford Gallery in Windsor on Friday, May 16, as part of the weekend-long *Waking Windows III Festival*. Check out wakingwindows.com for the full schedule.

2 Jay & Ben (Pop Rock) 10 p.m., Free

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regional

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FRI.10

burlington area

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• 100% MANGANESE
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FREE or Your Money Back

HOT TICKET

Tuesday, May 21
Higher Ground

Mickey Hart Band

WIN TIX!

Go to sevendaysvt.com and answer 2 trivia questions
Or, come by *Eyes of the World* (165 Battery, Burlington)
Deadline: **05/17 at 4pm**. Winners notified by 5 pm

music CLUB DATES

FRIDAY

northern

ACE 13000 Mountain View (Sat) 7-10pm
Downtown

AMTHERN Consider the source (Sat) 9pm, 10pm
Downtown

ANDIE'S SUCCESS STORY Angie (Sat) 9pm, 10pm
Downtown

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SAT.11

bartending area

BARTENDING AREA Bartending (Sat) 9pm, 10pm
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X Marks the Spot

Yes, the "X" in **PURE** stands for century. Or at least it used to. The Austin band now interprets the letter to mean "blinky," which is no apt metaphor for their spacious, ethereal brand of art rock. (They're not just lost in their own, shimmering soundscapes, they're a sort of tripping euphoria.) Road at 16, what happens when one does rock... never mind. Catch them this Friday, May 16, at the Higher Ground Showcase Lounge.



FILED: J. PINE / ART ROCK

SUN.12

PHOTOGRAPHY



FR. OR OF A VILLAIN (ELIAS LARZ)

Crossa-Nova The venerable legend put all about her writes that **NOVA** 11, "the finest example of American jazz masculinity ever heard or seen since the musical stage." While don't say, Sergio Blunder or Arnold Gilmore quite quibble, the steamer sort of her style is as simple. An elite pianist and vocalist, Nova blends the stately soul of her native Texas with the cosmopolitan style of her New York City home, ascending a cross cultural sound as seamless as it is sophisticated. She performs at the Flynn Mainstage on Friday, June 2, as part of the 2013 Burlington Discover Jazz Festival.

5:30 p.m. FREE

SUN.12

Burlington area

CLUB METROHOUSE Gerhard Lange (Jazz) 8 p.m. \$2000.00

HAULPUNK in talks with G. Lange (Jazz) 8 p.m. \$2000.00

NETAR 8 p.m. Free

ON TAP BAR & CAFE Andrew Finkbein (Jazz) 8 p.m. Free

RAMBLER 8 p.m. Free

THE KITCHEN 8 p.m. Free

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RIVER JAMES Why not Monday with David (The Hot) Topics, Free

central

ON TAP BAR & CAFE 8 p.m. Free

southern

NOVA PLACE 8 p.m. Free

NOVA PLACE 8 p.m. Free

TUE.14

Burlington area

CLUB METROHOUSE David Lange (Jazz) 8 p.m. \$2000.00

HAULPUNK in talks with G. Lange (Jazz) 8 p.m. \$2000.00

NETAR 8 p.m. Free

ON TAP BAR & CAFE 8 p.m. Free

RAMBLER 8 p.m. Free

THE KITCHEN 8 p.m. Free

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WED.15

Burlington area

CLUB METROHOUSE James McCarthy (Jazz) 8 p.m. \$2000.00

HAULPUNK in talks with G. Lange (Jazz) 8 p.m. \$2000.00

NETAR 8 p.m. Free

ON TAP BAR & CAFE 8 p.m. Free

RAMBLER 8 p.m. Free

THE KITCHEN 8 p.m. Free

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This episode:

Kat Wright & the Indomitable Soul Band

2013 Live guitar & singing duo Kat Wright & the Indomitable Soul Band will be performing at the Burlington Discover Jazz Festival on Wednesday, June 13, at the Flynn Mainstage.

Season three
fueled by:



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SEVEN DAYS
on Vermont's backstage

Nature, Interrupted

John Douglas, Furchgott Sourdiffe Gallery

Burlington artist John Douglas is flirting with metaphysics after a long liaison with politics—but he isn't going all the way. His current show of digitally manipulated images at Furchgott Sourdiffe Gallery in Shelburne, titled "Stones &," finds the septagenarian artist and filmmaker focusing on what he describes as "virtual landscapes."

In some of the 21 color prints on display, rocks float in formation in cloud-streaked skies over calm seas. A row of bare, probably dead trees stands partly submerged

REVIEW

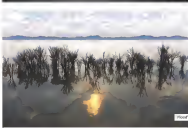
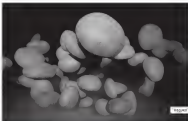
in the foreground of other watery scenes that slip into a distant horizon. In some images the distance is lined with mountains as in the Adirondacks across Lake Champlain. In other pieces composed with a similar set of horizons, an urban skyline rises far above. "The buildings' shapes are reflected in water that's milky and placed in 'The Floods' but is an anxious, very pink in 'Chicago'."

The sky gives off the same fluorescent glow in the latter piece, suggesting that no explosion may have just occurred, reinforcing that reading, a pair of fighter jets streaks over the city's towers.

Gallerygoers may respond to these digitally deft compositions much as desert travelers would to the sight of a pool shimmering amid the sands. In both cases, the rational mind knows the marvel to be a mirage. But that understanding doesn't make the illusion any less real to the eye.

Douglas has clearly mastered the medium, but apparently completed this body of work only recently. A few of the prints are dated just days before the opening of his exhibit on April 19. Douglas' range of subjects is also narrow, with several images riffing on a few templates, one of which—rocks in the sky—was made fifteen to years ago by the French surrealist René Magritte. It may be that Douglas has just begun exploring the theme of a natural world governed by alternate laws of physics.

Like so many, however, to an alarming degree on a computer he has inherited "Homeland Security" since from 2004—a process of which was



DOUGLAS IS LOOKING AT THE WORLD IN ELEMENTAL TERMS—ROCKS, WATER, SKY—AND ALTERING ITS NATURAL ORDER TO ACHIEVE FORMALIST EFFECTS.

shown at last year's South End Art Map—Douglas presents multiple images of his made self in a single, large frame, on MIT semi-automatic rifle deployed to ensure the viewer isn't exposed to the full reality. He's shown carrying around trees and floating through fields seemingly on a search-and-destroy mis-

sions. In another image from this series, several Douglases stand confined to front of the Statues in Montpelier.

The artist's political, and satirical, intent is markedly plain in "Homeland Security." And it's consistent with a career that includes a stint in the US Army and work as an engaged filmmaker

in New York City in the 2000s. Douglas was part of the Newseed media collective that made documentaries in support of the civil-rights movement and in opposition to the Vietnam War.

That side of the artist can still be glimpsed at Furchgott Sourdiffe in the stack of cardboard boxes piled on a shelf alongside the signs/comments book. In stenciled black lettering meant to resemble a "POSTED" sign, these warnings are headlined "NO KILLING OR ANY OTHER VIOLENCE," and go on to specify "against any living being or bird or animal or invertebrate or Harvard graduate or black person or those premises or in fact anywhere even near this very area."

In the body of "Stones &," political messages are manifested in more subtle. Airborne weapons of mass destruction, consistently referred to as fighter jets, appear in a few of the images, but only in the title of one work, "is Dark rain" are they the center of attention. Mostly, Douglas is looking at the world in elemental terms—rocks, water, sky—and altering its natural order to achieve formalist effects.

But the show still has a political agenda of sorts. Writing in the third person in an artist's statement introducing "Stones &," Douglas declares, "The beauty of our planet shows how the eternal possibilities of hope and evolution coexisting with the potential destruction of human life." He goes on to posit a "planetary intelligence" that's beyond human comprehension. "What do stones think?" Douglas wonders. "What do trees see? What does water truly reflect?"

Alittle to answer might be found in "Rangers" in which a group of oval stones, viewed close-up, look like eggs hatching. Something unimaginable seems about to emerge from the cracks on their surfaces. Maybe it's the "terrible beauty" William Butler Yeats was being born from the ashes of Irish rebels folded rising in his poem "Easter, 1916."

KEVIN J. KELLEY

Bonus: A digital photograph by John Douglas. Furchgott Sourdiffe Gallery, Shelburne. Through May 25. Opening event.



Kim Bombard

After all those muddy April showers, Burlington artist Kim Bombard delivers some striking May showers. Her paintings of brilliant female evoke the sun-kissed radiance of a summer afternoon. Dangling upon a rich palette of reds, pinks and yellows, Bombard brings vibrancy to the still-life genre. The scenes, which features large, playful puppies and other seasonal blossoms, are on view at Bank House & Garden in Burlington through July 27. Featured "Poppin'."

BURLINGTON AND STOWERS 96 8 178

ROGER GOLDMAN "Want, give that to Highway Inter space: add, modify and new views. Through May 10 at Penny Chow Cafe in Burlington. Info: 888 1081

ROGER GOLDMAN Paintings by the Vermont artist Through May 10 at Interimspace Gallery Burlington. Call/text: 888 7785

SARAH BOLLMAN Portraits and people Through May 31 at 8th St Cafe in Essex Junction. Info: 353 0433

STUDENT WORK, LEGACY OF A TEACHER Original works by Vermont students at School of Visual Arts (SVA) in New Haven. Tim Farnham, John Harwood, Tyler Gotsdiner, Dan Orleans and Wendy Adams. In memory of their instructor Robert Richter. Through May 31 at Fing Hollow in Burlington. Info: 888 5438

THE ROAD LESS TRAVELED "The 18th annual Best of School student art show. Through May 24 at River Street Co-op Gallery in Burlington. Info: 888 5584

THE WORKS ARE REVOLVING Artwork by Red Square employees. Through May 31 at Red Square in Burlington. Info: 353 3438

TOOKE LOCKWOOD "One Soldier of Separation." Black and white photographs published, 1975-2013. Through July 13 at Freeman Hall in Middlebury. Home: Chapman College in Burlington. Info: 888 2753

TRICE OF THE EVE "Photographs that celebrate reality by juxtaposing Alice Cooper, Axl Rose, Eric A. Taylor from Machine Head, Andrew Bujalski from New York City. Through May 18 at Darkroom Gallery in Essex Junction. Info: 777 2885

USER REQUIRED Experimental contemporary and locally made projects that blur the distinction between science technology and art. Through May 16 at R&A Center in Burlington. Info: 815 818

WISCONSIN PHOTOGRAPHY SHOWS Eight photographers contribute work from landscapes to portraits of Lake Superior. Chelsea David Sanders. Through May 30 at Minuteman in Burlington. Info: 434 1022

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"ART OF CREATIVE ABUSE" The 4th annual joint effort of artists to offend the audience is back in Burlington. Original satirical cartoons. Presented by Central Vermont Council on Aging. **YVONNE STRAUSS** "Playful Manifestations" watercolor and acrylic ink art at the CV Elderly Library. Through May 31 at 44 College. Info: 888 2641

CINDY GRIVIN "Seasons in Transition" paintings by the Vermont artist. Through June 30 at Red Inn Bakery & Cafe in Stowe. Info: 275 4136

COOPER SCALES "New York and Old Vermont" original paintings and participative work. Through May 31 at July 3rd Community Art Center & Gallery in Woodbury. Info: 487 3432

CYNTHIA CHAMBERLAIN "Close to Home" watercolor and ink art. Through May 31 at Central Vermont Medical Center in Stowe. Info: 353 3021

DAVID SMITH Paintings that attempt to capture the elusive moment of light. Through May 31 at Central Vermont Medical Center in Stowe. Info: 353 3021

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CALL TO ARTISTS

OPENING ARTISTS

CRUICKSHANK Burlington City Arts is seeking a request for proposals from artists and craftspeople for an art installation in the downtown Burlington area. The deadline is May 15 at 10 a.m. For more information, contact the Burlington City Arts Office at 255-1111 or visit the website at www.burlingtoncityarts.org.

ARTS/SCIENCE Because a member and the new staff of the Burlington City Arts Office are looking for a new member to exhibit, "Artists in the Field" and there are only a few spots left. The deadline is May 15 at 10 a.m. For more information, contact the Burlington City Arts Office at 255-1111 or visit the website at www.burlingtoncityarts.org.

WALL TO CANNON "Wall to Cannon" is seeking a local artist to create a wall sculpture in the downtown Burlington area. The deadline is May 15 at 10 a.m. For more information, contact the Burlington City Arts Office at 255-1111 or visit the website at www.burlingtoncityarts.org.

CONCUBINE WITH WHITING A new group for Burlington area residents, artists, and writers is seeking a local artist to create a wall sculpture in the downtown Burlington area. The deadline is May 15 at 10 a.m. For more information, contact the Burlington City Arts Office at 255-1111 or visit the website at www.burlingtoncityarts.org.

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ARTISTS WHO LOVE BIRDS Burlington City Arts is seeking a request for proposals from artists and craftspeople for an art installation in the downtown Burlington area. The deadline is May 15 at 10 a.m. For more information, contact the Burlington City Arts Office at 255-1111 or visit the website at www.burlingtoncityarts.org.

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PRESENT AND SELL YOUR ARTWORK NOW

CALLING ALL ARTISTS!

At OMAC, we have the space and staff to retail crafts, paintings and more in a vibrant historic hub. We can also promote your work through our internet streaming service, website and OMAC advertising.

Call Edna Sutton today at 862-465-4671 and be among the first to take advantage of this excellent opportunity.

COMPASS
Music and Arts Center
333 Jones Drive, Park Village
Burlington, VT



PECHA KUCHA

FRIDAY, MAY 10 AT 6:00PM

Pecha Kucha Night returns to Burlington on Friday, May 10. Join us for our 10th Volume when a broad range of participants gather to present their designs, projects, thoughts, and ideas at a fun informal, fast-paced gathering. Scheduled to appear at this installment of PKN are:

The Alvin, Scott Campbell, Clark Derby & Rick Lavenson, Elizabeth Heger, Gery Holt, Wilma Beng-Juan & Mark Lubkowitz, Shari Beemiller, Marian Naylor, Chagrin Spencer, and Sue Wilson.

To learn more visit www.pecha.kucha.org

\$5 Adults
\$3 Students

SEVEN DAYS

Vermonter

Middlebury
Riverview & Store
32 Superior Street
Burlington
171 Church Street
Winooski
Center Street
1011 Winooski Street Rd
Quebec
Quebec Street
1007 Woodstock Rd



20% Off Jewelry
From now until Mother's Day (May 12th)



Alan Nyiri of Vermont were to declare an architectural wonder, the barn would easily win the title. Barns flock to them, locals revere them and cows lumber into them after a long day at pasture. Poet-photographer Alan Nyiri captures the humble majesty of the structure in his show "The Vermont Barns" at Castleton State College's Chestnut Grove Gallery through May 18. "Ultimately the best way that I can preserve our heritage is to photograph these barns as they stand, and transform them into living breathing works of art," Nyiri writes in an artist statement. "We may be losing the bodies of our last-dwelling barns, but I intend to preserve their souls for future generations with my images." Featured: "Approaching Storm, May in Wagon Wheel."

CENTRAL VT. CHAMPLAIN

THREE MEMBERS READ PRIVATE AND NATIONAL CONFERENCES: In each of the last two years, as an author, Nyiri has been part of the Civil War Institute on the East and the National Conference on the East. In 2010, he was part of the National Conference on the East. In 2011, he was part of the National Conference on the East. In 2012, he was part of the National Conference on the East.

TWO BY TWO: Nyiri is a member of several organizations, including the Vermont Writers' Association, the Vermont Poets' Society, and the Vermont Authors' Association. He is also a member of the Vermont Writers' Association, the Vermont Poets' Society, and the Vermont Authors' Association.

UNUSUAL AND THINKING A CLIMATE CHANGE AFFECTION: Nyiri's latest book, "The Vermont Barns," is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

WILL HADFIELD AND JACQUELINE HADFIELD: Nyiri's latest book, "The Vermont Barns," is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

WE ARE HERE: Nyiri is a member of several organizations, including the Vermont Writers' Association, the Vermont Poets' Society, and the Vermont Authors' Association. He is also a member of the Vermont Writers' Association, the Vermont Poets' Society, and the Vermont Authors' Association.

champlain valley

ALAN NYIRI: "The Vermont Barns" is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

ANNUAL STUDENT ART SHOW: The annual student art show is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

CASTLETON FACILITY SHOW: The annual student art show is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

RECOGNIZING COMMUNITY ORGANIZATIONS OF THE YEAR: The annual student art show is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

ARTS COUNCIL: The annual student art show is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems. It is a collection of photographs and poems.

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CENTRAL TO YOUR NEW LIFE



"It was a very nice experience. The nurses are all very helpful and kind. I could not have asked for a better place. I was not nervous at all - they were always there when I needed something. Tim Ladd and Leon Edson would like to introduce their son Mason Owen Ladd-Edson. There is no mistaking him - we could have picked him out of a crowd of babies. Put a baseball cap and a pair of wine-tinted glasses on this little guy and he's an exact duplicate of his proud papa. Undersizable! And adorable. Mason was born on April 30, weighed 9lb/10oz and was 22.5 inches long. He'll be as big as his papa in no time... and hopefully as sweet and happy as his mama! This new family lives in Barre. We wish them fun and laughter and happiness forever. Seems like they are on their way..."

Central Vermont Medical Center
Central to Your Well Being / cvmc.org
Central Vermont Women's Health - 371-5961. To tour the Garden Path Birthing Center please call 371-4613.



northern

CAROLIN SUET "Springtime in the Kingdom: Cat Alley" (Shane Shure), "Two" (H2T3) is a dimensional paper sculpture depicting two scowling cats in an American arena. Through June 10 at northern Virginia Art Association/Backstage Artists in Arlington. Info: 703-465-0556

CLARA BOWEN & LORIAN ROBERTS In concurrent solo shows, "House Townships and Lorian Roberts" respectively in a two-show image showing painted wood sculptures and energetic graphic and charcoal drawings. Through May 18 at West Coast Gallery in Los Angeles. Info: 213-633-6193



Phillip Robertson

Phillip Robertson recreates the distinct character of the Vermont landscape in an extensive series of black prints. A longtime resident of the Green Mountain State, the artist currently teaches at the Vermont College of Fine Arts and the Community College of Vermont, where he shares his expertise in drawing, painting and printmaking. "I use imagination and memory to look beyond reality to make a statement about the pastoral landscape tradition in the 21st century," writes Robertson in an artist statement. His prints are exhibited at the Driving Board in Montpelier through May 31. Featured "August."

JENNIFER GUCKER "Painting and glasswork by the East River at 2nd" Through May 21 at Island Arts South East Gallery. Info: 305-585-8193

KEVIN SALAS Photography. Through May 10 at Point Per Co. in West Dallas. Info: 352-3368

LEWIS OF LOVE "Created by Leonard Lewis for Women's Day at Island Artville Center, the first big exhibit features 22 paintings of women with various occupations. Through May 20 at GRACE in Portland. Info: 503-5832

MAY FERGUSON ARTWORKS Also by photographer Gay E. Auser in film, Genevieve, Julia and Gaby. Through May 20 at Art in Residence Cooperative Galleries in Brooklyn. Info: 718-546-6428

PETERBURY "Looking at Landscape" (coloring and drawing) April 19th to the 15th century medieval and modern art. Through May 10 at Turner and North America. Info: 416-960-0000

STUDENT ART SHOW 2015 Mostly by artists 18th and high school students. Through May 20 at Peter Bay Art Center in Glenside. Info: 330-4700

TRAVELS WITH KIDNEY The gallery celebrates what would have been the 100th birthday of the artist. Through May 20 at Peter Bay Art Center in Glenside. Info: 330-4700

VERMONT PAINTER SOCIETY "The artist's work by the Vermont Painter Society. Through May 20 at Peter Bay Art Center in Glenside. Info: 330-4700

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POP-UP QUEER DANCE PARTY PRESENTS...

DRAG N' DANCE

SAT. MAY 15TH
FROM 6PM-11PM

TICKETS \$5/\$10 DAY OF
FEATURING THE BEST OF
VERMONT DRAG PERFORMERS
& DJ PRECIOUS & DJ LULU

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THE PLACE
OF THE
WOMAN

THE PLACE BEYOND THE PINE★★★★ Ryan
Reinking plays a motorcycle stunt driver who turns
to crime to support his kid in this ambitious drama
from director Derek (Silver Lake) and Cianciarone.
Eva Mendes, Bradley Cooper and Ray Liotta also
star. (14) (m, R)

THE GAPPERCROW Four young Australian Aboriginals with their 522 aboriginal pet birds fly back in a girl poem celebrating the Oodeni in Vietnam. Wayne Blair makes his aboriginal debut with his first good poem poem based on a true story starting this Oodeni. Deborah Matthews and Jerry's Mountain (1996) No. 10.

SALVING LIVES WITH A PUNCH In *Body & Soul*, Jerry and Jennifer Lawrence play teenagers with degrees of mental illness who forge an oddball friendship in a dark romantic comedy from director Jay Coo (*The Fighter*). **Starring:** With Robert De Niro, Jesse Plemons, and Chris Tucker. **Rating:** R

NEW ON VIDEO

JACK REACHER #1/2 Tom Cruise plays Lee Child's hard-boiled detective in this adaptation of the novel *One Shot*, about the search for a deadly sniper. **WILL & GRACE** Jensen and Persepolis Fike Christopher (*The Way of the Sun*) McDougal directed. (Hulu, 8/10/15)

HAIR **★★★★☆** Jennifer Hudson and Hilary Swank *Willow* play a couple who take over the care of two disturbed young girls who spend five years in the woods alone — or were they? — in this horror flick. Andrea Mancinella makes her feature directorial debut with this expansion of her short film. (Hudson, PG-13)

SAFE HARBOR (G) Young women with dark secrets in idiosyncratic Southern setting; soulful endures offering new love, sex & marriages; stirring, stirring, stirring. *See* a preview of what you'll find in this Nicholas Sparks adaptation starring Julianne Hough. Josh Duhamel and Gabourey Sidibe directed by Lasse Hallstrom. (PG, max 14, 38)

Supplemental Appendix 1, available at www.jco.org, contains the following information:

PAID & UNPAID In the latest gathering, *romanticists* and *comedy* again. *Household*ist *Harriet*, *Ray*, *Gary*, *John* and *Hub* *Waller* play *House* *body* *cult* *ists* who get *involved* in *time* and *find* out. *I* don't *pay* them. *One* can *see* *the* *movie*. *There* *are* *no* *more* *to* *be* *seen*.

MOVIES YOU MISSED & MORE

BY MARGOT HARRISON



Are there movies I missed that I'd like to be reviewing right now? Hell, yeah. Now on DVD this week is *Upstream Color*, the latest from Shane Carruth (*Powder*), a self-distributed festival success that was too novel for most U.S. theaters. It's on DVD, Blu-ray and video-on-demand, and I hope to review it in this space once it reaches my local overlord, Netflix.

(Sory, Neffis, I didn't mean that, really. You're a million times better than Blockbuster even if you did kill my favorite video store. I've never had any problems with your top-notch service. Thanks for bringing me the excellent "Top of the Lake." Is that enough glowing? Note: please expand your streaming catalog.)

Though we no longer have a local source of Indian ancient rocks (i.e., a volcano), we are rediscovering Mexico's Mayan! Check out the Live Culture Map on Fridays for previews and when possible, sweeps and recommendations.



Source: <http://www.fishbase.org>. Accessed 11/20/08.



Hey Curly Girls!
GRAND OPENING
May 11, 2-7 PM

salon one
curl clinic

1225 Phillips Rd.	800.875.4000
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Come join us in celebrating our opener. Enjoy the sounds of soul as the Blues Brothers band while smoking an Oishi mouthful of food by Jack Diamond Catering. Win door prizes, see our release for months and more.



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These results indicate that the

How telling are dreams in that regard? Is there a connection between the two?

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What's so special about this camp?

A camp for children ages 5-12 with academic, social and other challenges: we offer a supportive environment in which campers are encouraged to explore and have fun through a variety of indoor and outdoor activities. There's something for everyone!

Our camp will help kids

- Improve their social and play skills
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For more information email:
Tim@bvd.org

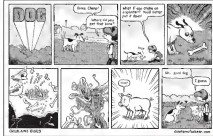


MORE FUN! STRAIGHT DOPPE (PC-5), CROSSWORD (PC-5), & CALCULI & SUDOKU (PC-6)

EDIE EVERETTE



DAKOTA MCFARLANE



LULU FIGHTBALL

WEIGHT WATCHERS FAQS



JEN SORENSSEN



Home Buying Seminar

hosted by **SEVEN DAYS**

Thursday, May 16, 6-8 p.m.

ECHO LAKE AQUARIUM & SCIENCE CENTER

RSVP by: NOON, THURSDAY, MAY 16 AT SEVENDAYSVT.COM OR 866-1020 x38

FREE

Curses, Foiled Again

A teller at a Washington, D.C., bank failed to comply with a robber's demands because she didn't understand them. The *holiday note* read simply "300s 80s 20s 10s." Authorities said the teller handed the note back to the robber, who added "all means." Still not comprehending, she told him to leave. Those blacked away the robber entered a second bank, where the teller was equally confused, and she ran as he asked her to wait "what's on that?" referring to the note. "Oh my God, are we getting robbed?" the teller said and alerted security, causing the man to flee. Police arrested suspect Maurice Stewart, 20, a black man. (The Washington Post)

Markus Kowanski, 31, was barging into a house in Beverly, Kansas, when he heard a noise. Fearing it might be another thief, he hid and called police. Officers showed up, searched the house and found no one but Kowanski, whom they arrested. The noise he heard, police official Michael Strub said, "was probably just the family cat." (KJRH News)

Homeland Insecurity

Objecting to the bipartisan immigration bill, U.S. Rep. Louie Gohmert, R-Texas, declared that radical Islamists infiltrating the United States "are trained to act Hispanic." (KSPN)

Monks Rejects of the Week

After losing \$100 trying to win an Xbox Kinect at a carnival/ball-toss game in Manchester, N.H., Henry Grubbsen, 30, went home, returned with his \$100 life savings and lost that as well. "You just get caught up in the whole 'I've got to win my money back,'" he explained after complaining to police. (Boston's WBZ-TV)

Duck and Cover

Ministers' School District, where two students were shot to death in 2003, spent \$25,000 for 200 bulletproof whiteboards, which their manufacturers, Maryland-based Hardwear, claims are stronger than police-issue bulletproof vests. "The company is making these in response to the Newtown shooting, and has been making similar products for our soldiers in Iraq and Afghanistan." School board Chairman Norman Schneider said, noting the boards "will be an additional layer of protection" for students and teachers. Gold Spring-Clarksburg Police Chief Phil Jansen demonstrated the effectiveness of the 48-by-24-inch whiteboards by kicking one, smacking it with a knife and whacking it with a police baton, all without penetrating it, although he didn't let his gun at the whiteboard. (NFB and Minnesota's KARE-TV)

Fair Game

The Pennsylvania Game Commission

accused Acropolis Source Jr., 46, of "firing multiple rounds" from a handgun at a white-tailed deer he spotted in a Wilkeson parking lot in Russell Township. After killing the animal, Source loaded it into his pickup truck and took it to a meat processor. "Obviously we can't have someone running through a Wilkeson parking lot shooting at a deer," wildlife conservation officer Jack Lucas said, adding, "it was the second buck I've seen taken in Indiana County in a couple of years." (The Indiana Gazette)

Slightest Provocation

William Hoot, 39, punched a 39-year-old sex crimes officer several times in the face, according to police in Monroe County, N.Y., because she wouldn't accept his expired coupon for a free ice cream cone. (Fox News)

Police arrested David Anthony Smith, 33, of pouring gasoline on his 40-year-old father and setting him on fire at their Oklahoma City home after the father asked the son to turn down the stove on his stereo. (The Oklahoman)

Good Riddance

Two days after the Mars One project announced it was looking for volunteers to go on a one-way mission to Mars, more than 33,000 people from around the world had applied. (Canadian QMI Agency)

It Happens

After his dog ate five \$100 bills, Wayne Kinkel said he washed pieces that he recovered from the dog's poop and took them to several banks, asking for new bills to replace the destroyed ones. The banks refused but advised him to send the evidence to the Treasury Department's Bureau of Engraving and Printing, which requires at least 84 percent of a bill to be eligible for replacement. "Each coin is carefully examined by an experienced individual currency examiner," the bureau's website explains, noting the verification process could take as long as two years. (Olemiss's Independent Record)

Having failed to reduce sewage spill-over into the Potomac and Anacostia rivers during rainstorms, the District of Columbia Water and Sewer Authority (DC Water) announced it would try a new tactic: digging a tunnel beneath the rivers for the runoff. It intended a 400-foot-long, 325-ton boring machine that will drill a 12.4-mile tunnel at a depth of about 100 feet to serve as a holding tank during storms. After the storm subsides, the extra-sewage mixture will be released to the city's wastewater treatment plant. DC Water officials named the tunnel-boring machine "Lady Bird," after former first lady Claudia Alta "Lady Bird" Johnson. (The Washington Post)

BLISS BY HARRY BLISS



TED RALL



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(Best Foodie Friend)

7 NIGHTS

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The newest edition serves up 900+ restaurants, select breweries, vineyards and cheesemakers, plus dining destinations outside Vermont. Available free at 1000+ locations and online at sevendaysvt.com.

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HAPPENINGS AT HEALTHY LIVING

OUR AMAZING LOCAL FOOD SCENE

This sugaring season the Healthy Living Grocery team traveled the muddy roads to the Northeast Kingdom to visit the Square Deal sugar house. Ray Lewis and Sarah Lyons have grown their sugaring operation from 50 to 6,500 taps since they started in 1997! They also raise heritage breeds of pigs. We're proud to sell their fantastic certified organic maple syrup and sugar.



THE LEARNING CENTER

Check our website for all our May classes!

KIDS IN THE KITCHEN: TOMATO-BUTTERNUT SOUP

Tuesday, May 14th • 3:30-4:30^{pm} • Hands-on • \$20

Can kids make soup? Of course they can! Kids will sauté, build and blend a comfort food classic. Our tomato soup offers a nutritional twist by adding butternut squash.

VIBRANT VEGAN

Saturday, May 16th • 2:00-4:00^{pm} • Hands-on • \$45

Plant-based diets are becoming more popular with our growing desire to eat healthier and lead more vibrant lives. You'll learn basic knife skills, sauce making, pastry dough preparation, and food presentation techniques that will make a vegan diet a delight!

PLEASANT PEASANT

Tuesday, May 21st • 3:30-4:30^{pm} • Hands-on • \$20

These foods, and the warm, homey feeling they conjure up, are great staples to have in your arsenal of dinner and lunch recipes.

Pre-registration is required. Sign up online, by calling, or at Customer Service.